VISIT…

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Donovan Mixon

Performance Ear Training

includes two CDs

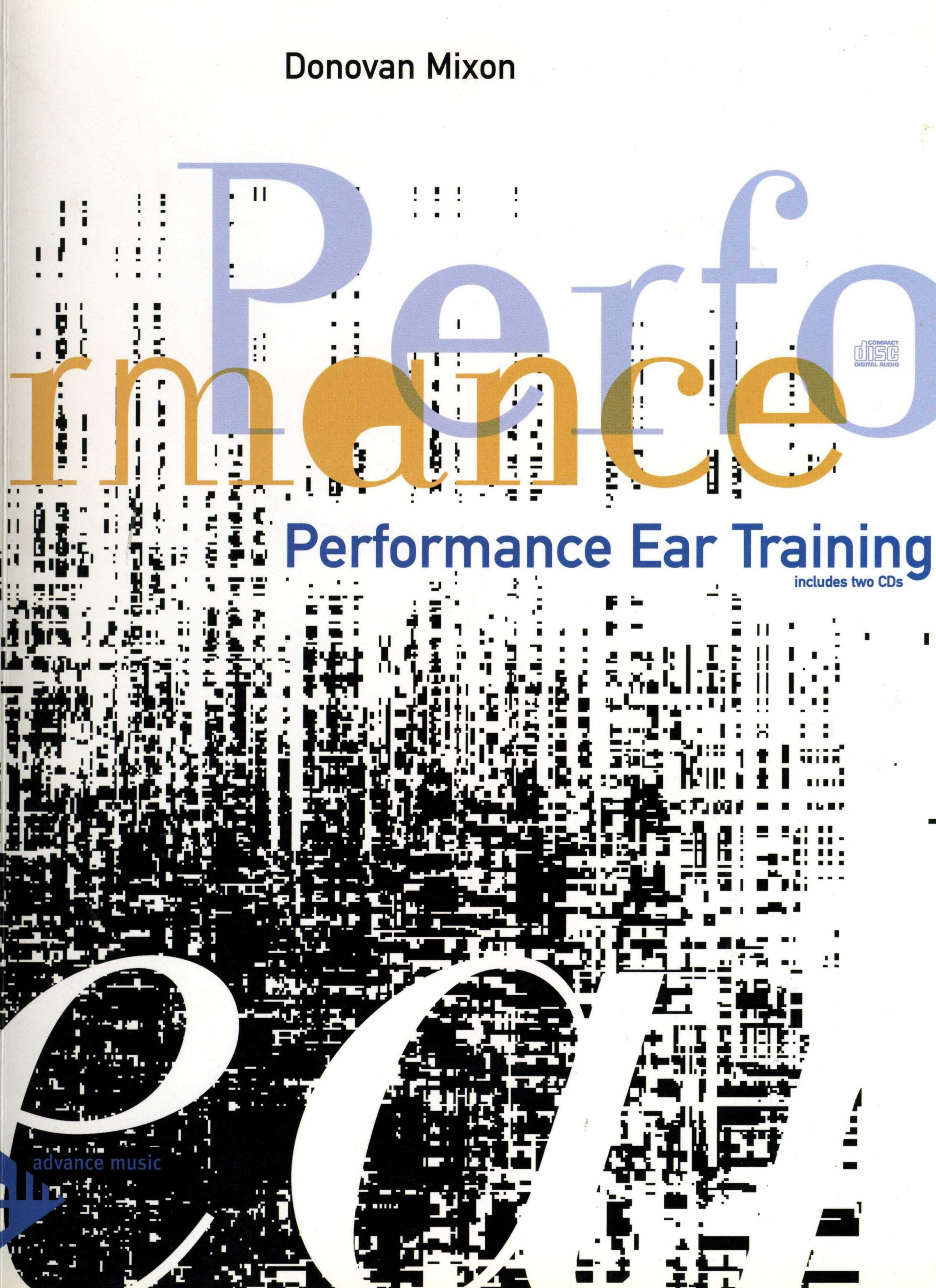

Table of Contents

CD Program · · ·

CD 1 PROGRAM

CD Demo Tour

Lessons		Page
MOVABLE DO		
Introduction	1	28
	2	28
	3	29
Movable DO with Harmonic Bass Lines	4	40
	5	41
with Tendency Tones	6	48
with Straight Line Exercises	7	61
	8	61
with Interval Exercises	9	66
	10	72
with Harmonic Tonal Tensions	11	80
	12	81
	13	81
	14	82
SING THEN PLAY [STP]	15	33
STP with Tendency Tones	16	50
with Interval Exercises	17	70
with Harmonic Tonal Tensions	18	81
with Tension Melodies	19	86
INNER HEARING	20	34
Inner Hearing with Melodies	21	35
with Interval Exercises	22	68
with Progressions	23	110
with Tendency Tones	24	50
OTHER RECORDED EXAMPLES		
Harmonic Bass Line	25	109
Bossa Nova Bass Line	26	42
Intervals Procedure 1	27	64
Intervals Procedure 5	28	66
Tension Melody	29	86
Tension Melody with Approach to the 7th	30	87
Guide Tones with Tensions	31	94
Guide Tones with Approaches	32	95
Phrases 1 and 4	33	99
Phrases 1 and 4 Dorian	34	100
Phrase Superimposition	35	103
Phrase Superimposition	36	105
	37	

CD 2 PROGRAM

Lessons		Examples	Page
Tuning Note A-440	1		
10 STUDY PROGRESSIONS	2	Progression 1	109
	3	Progression 2	109
	4	Progression 3	110
	5	Progression 4	110
	6	Progression 5	110
	7	Progression 6	111
	8	Progression 7	111
	9	Progression 8	111
	10	Progression 9	111
	11	Progression 10	112
6 STUDY TUNES	12	Tune 1	113
	13	Tune 2	114
	14	Tune 3	116
	15	Tune 4	117
	16	Tune 5	118
	17	Tune 6	119
SELF-GENERATED DICTATIONS			
Harmonic	18	1	120
	19	2	120
	20	3	121
	21	4	122
	22	5	123
	23	6	124
Tendency Tone	24	Lesson 1 & 2	125
	25	Lesson 3 & 4	125
	26	Lesson 5 & 6	125
	27	Lesson 7 & 8	125
Interval	28	2nds & 3rds	126
	29	4ths & 5ths	126
	30	6ths & 7ths	127
	31	Mixed Intervals	127
Tension	32		128
Phrase Superimposition	33		129
Melodic	34	1	130
	35	2	130
	36	3	130
	37	4	130
SOLO TRANSCRIPTIONS	38	The Comet	132
	39	Ms. J.	134

Musicians and Recording Information

Donovan Mixon – guitar

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Enzo Zirilli – drums

Dario Deidda – bass

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Other Recording – Waltz Audio, Boston, Massachusetts, USA

Technical Engineer – Pete Peloquin

Digital Editing – Studio Gogamagoga, Bologna, Italy

Technical Engineer – Gianluca Gadda

INTRODUCTION

My purpose for writing this book is to provide some techniques and concepts of study that will help you to develop the ability to sing, play and hear melodies and chord changes with a heightened awareness. To accomplish this I use the MOVABLE DO system, because the solfege monosyllables automatically identify the notes and chords of a tune in relation to a key centre. Through the various activities in this text you will sharpen your intellectual and physical sensibility to notes in relation to the key (horizontally) and in relation to the provided or implied harmony at the time of occurrence (vertically).

I used the word physical because it is ideally a physical, innate response that we all want to develop and with which we want to function. The SING THEN PLAY concept is fundamentally based within this idea of a physical response to the sounds we hear. The practice of first singing a note of an exercise and then following it up with the same note on the piano can be easily seen as a method of providing immediate feedback. However, if after playing the note on the piano you sustain it and then sing the next note of the exercise overlapping with it, feeling the quality of dissonance, and repeat this process with the remaining notes, you are in the process of absorbing and physically remembering the relationships.

The opposing concepts of "insideness" and "outsideness" are basic to the idea of INNER HEARING. Generally speaking, singing can be thought of as external or outward reaching, while hearing can be seen as a form of internalizing. When you perform an entire melody by singing a few notes and then imagining (inner-hearing) the next few notes, you will be putting together in a single exercise the external and internal in a way that will develop your ability to accurately imagine musical sounds.

In the SELF-GENERATED DICTATIONS concept, I encourage you to make dictations for yourself directly from the exercises you are studying as a form of reinforcement of the entire process.

This part of your development as a musician is perhaps the most important and probably the slowest to develop. But keep in mind it is a process that goes on your entire career. This is a book of study concepts that can be used with many other exercises and tunes.

One other thing, the word "perform" is used throughout the text. Assume it to mean always to sing the exercise but then master it instrumentally as well.

How To Use This Book

To benefit from this book you must already have a functional knowledge of keys, scales, chords and progressions. You should possess an average ability to read music. Some experience with improvisational topics would be helpful but not necessary.

About The Numbering System

There are three sets of numbers that coordinate the components of this book:

1. Disk numbers: The two enclosed CDs are numbered and referred to as disk 1 and disk 2.
2. Program numbers: The locations of each example or demonstration found on the CDs.
3. Page numbers: Use these to locate specific entries in the text.

For example, the numbering system is expressed as in the following:

Disk number → 1 28 ← Program number

To Get Started

Read the following sections: **About Basics**, **About Study Concepts** and **About Dictations**.

Listen to disk 1, programs 1-25. You will hear a series of demonstrations by the author of the various study concepts and techniques presented in this text.

You will find all of the demonstrated examples in the **CD Demo Tour** section of the text. They will guide you through the demonstrations in the order that they are presented on the recording.

Plan to listen to some parts many times, performing the exercises along with the recording. In addition, you are urged to pause the recording at anytime to study other examples in the chapters.

Turn to the Harmonic Bass Lines chapter, page 38 in the text, read the **General Guidelines**, the **14-Day Working Guide**, and the main body of the chapter. Listen again to the recorded demonstration if you feel the need.

Begin working by following the **14-Day Working Guide** for Harmonic Bass Lines and learn the first three of the 10 Study Progressions as instructed.

Afterwards follow the **14-Day Working Guide** for Tendency Tones and all the other study concepts. In this way, you will acquire a comprehensive overview of this method and cover considerable ground in a relatively short time.

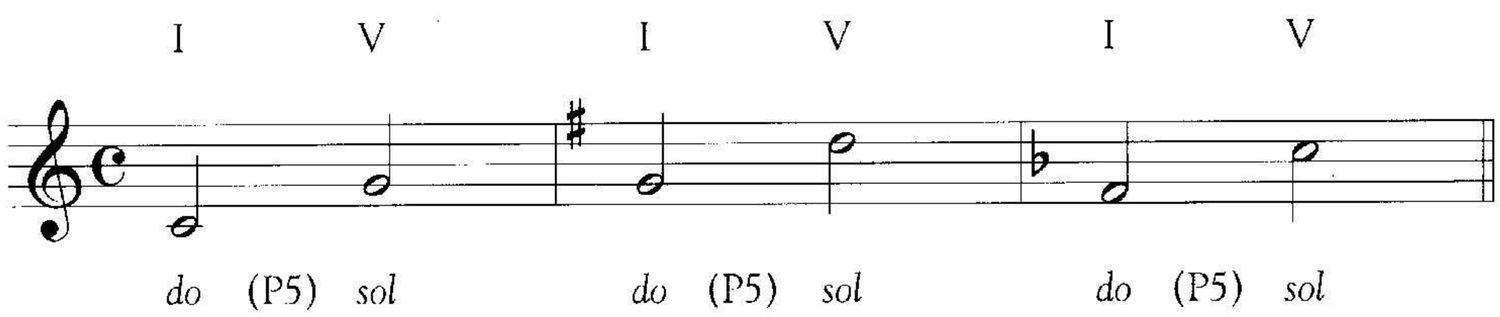
CD Demo Tour

1 2 1

Welcome to Performance Ear Training. The following CD Demo Tour is a series of recorded exercises extracted from various parts of the text to demonstrate the study concepts. Programs 2-15 demonstrate the usefulness of the solfege syllables and the Movable DO system. Programs 16-20 show how you would employ the Sing Then Play technique with the study concepts while Inner Hearing is the topic of programs 21-25.

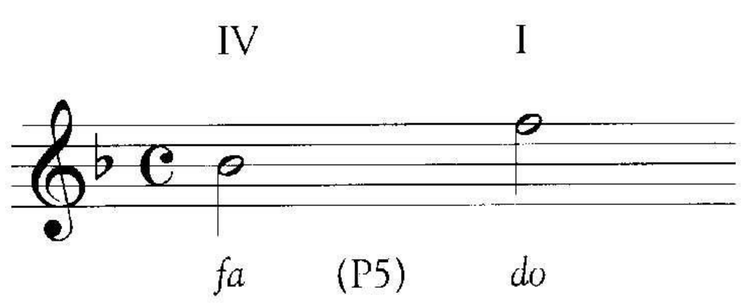
1 2 2

Movable DO (page 28):



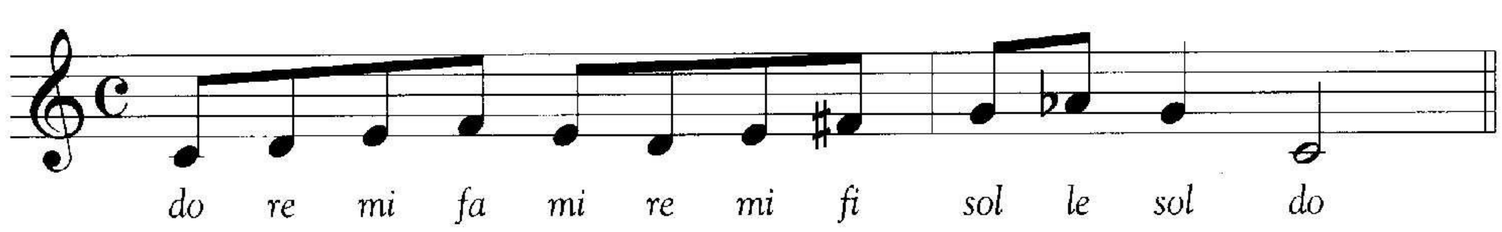
1 2 3

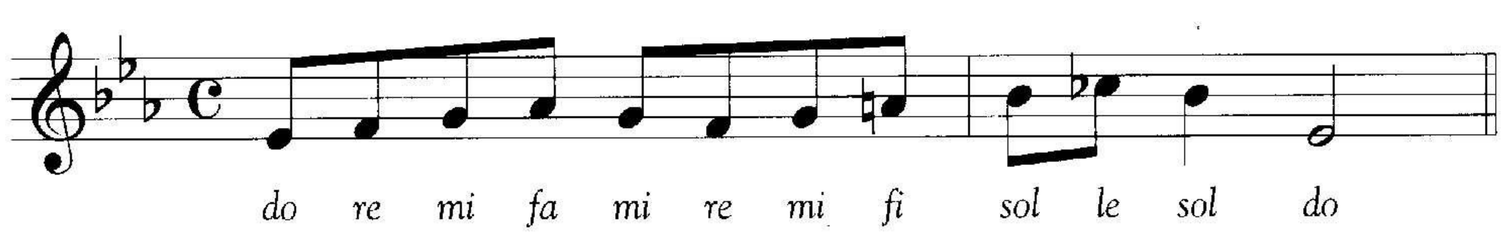
Movable DO (page 28):



1 2 4

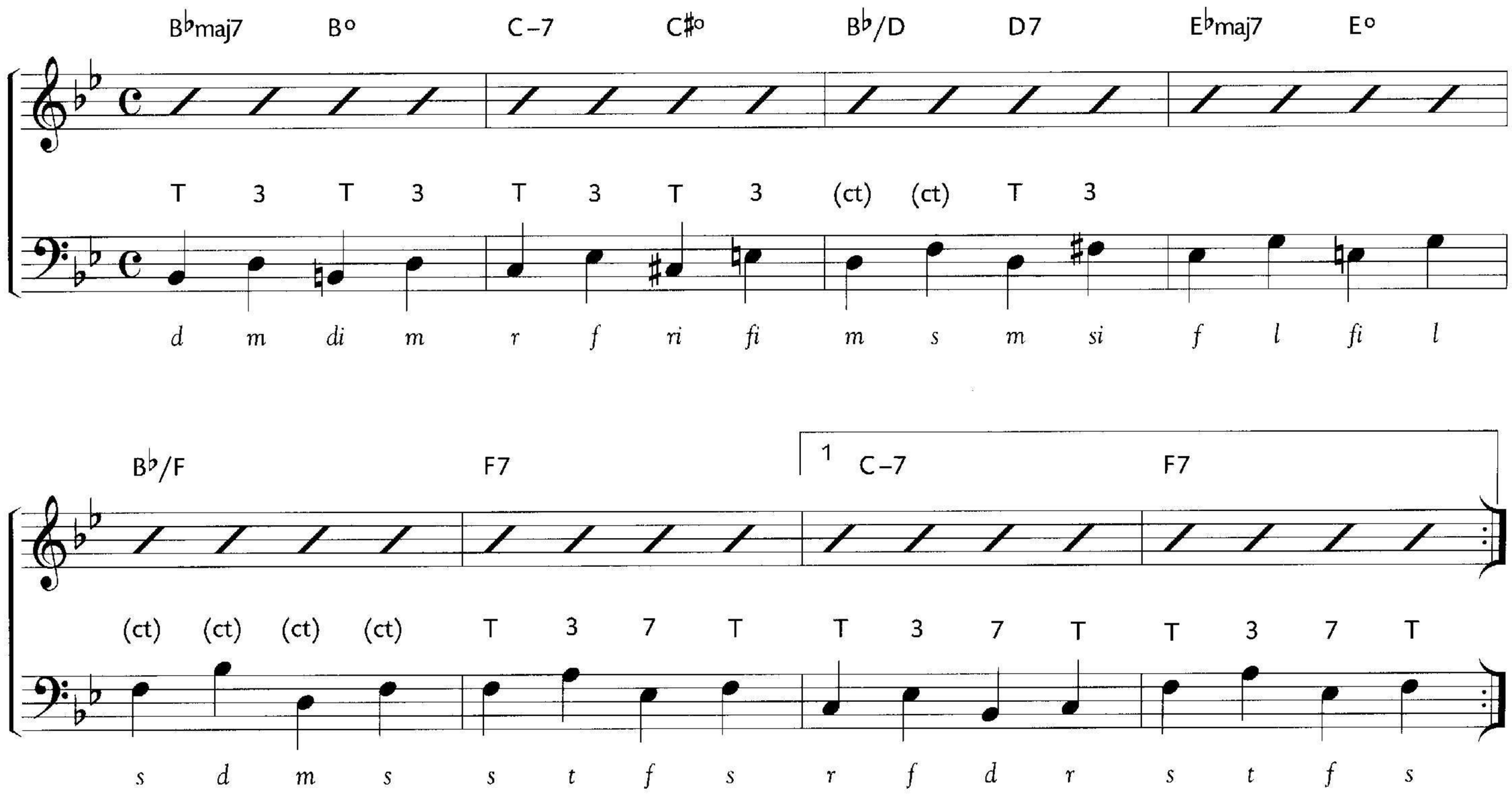
Movable DO (page 29):





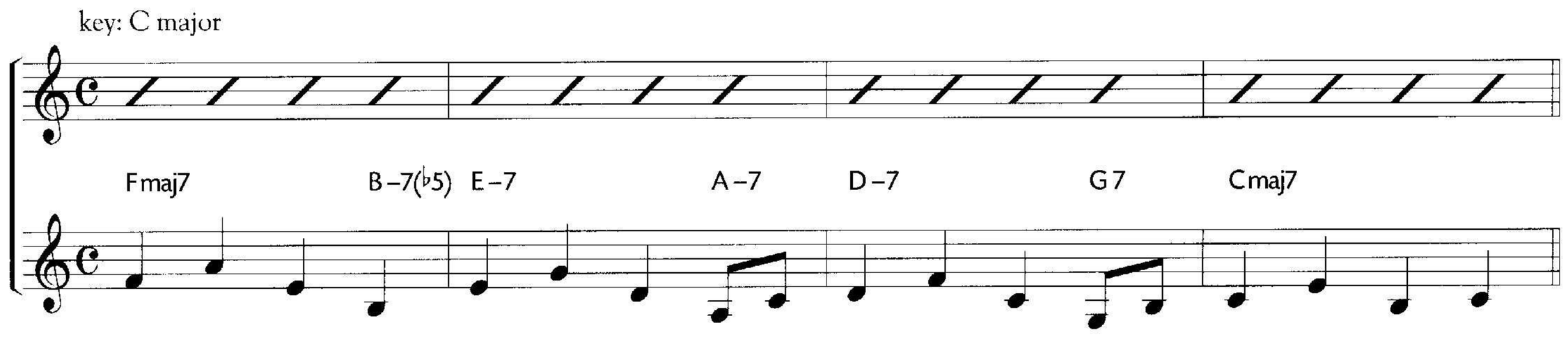
1 5

Movable DO with Harmonic Bass Line (page 40):



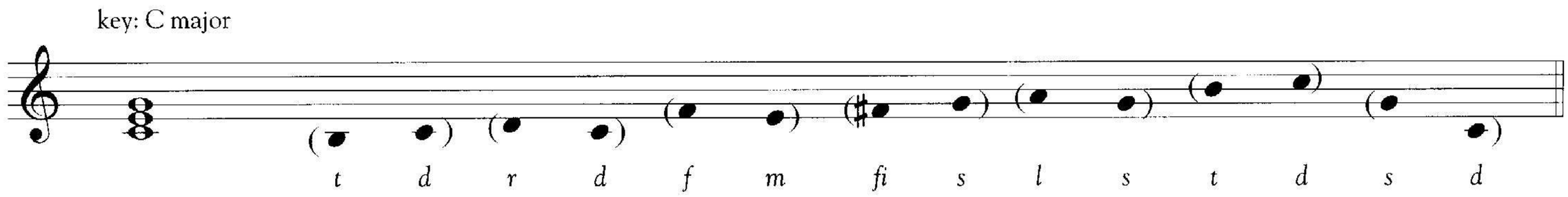
1 5

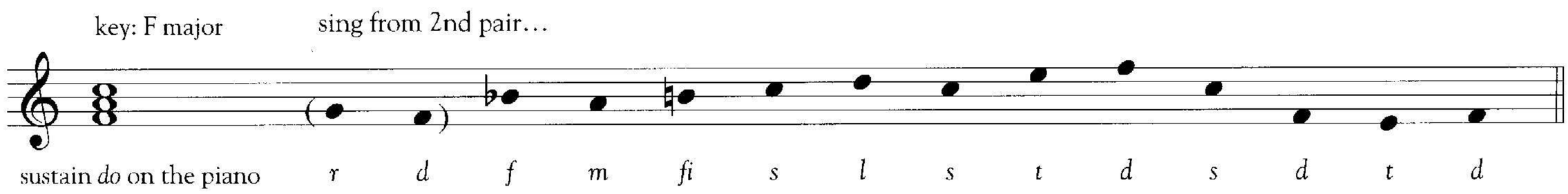
Movable DO with Harmonic Bass Line (page 41):



1 7

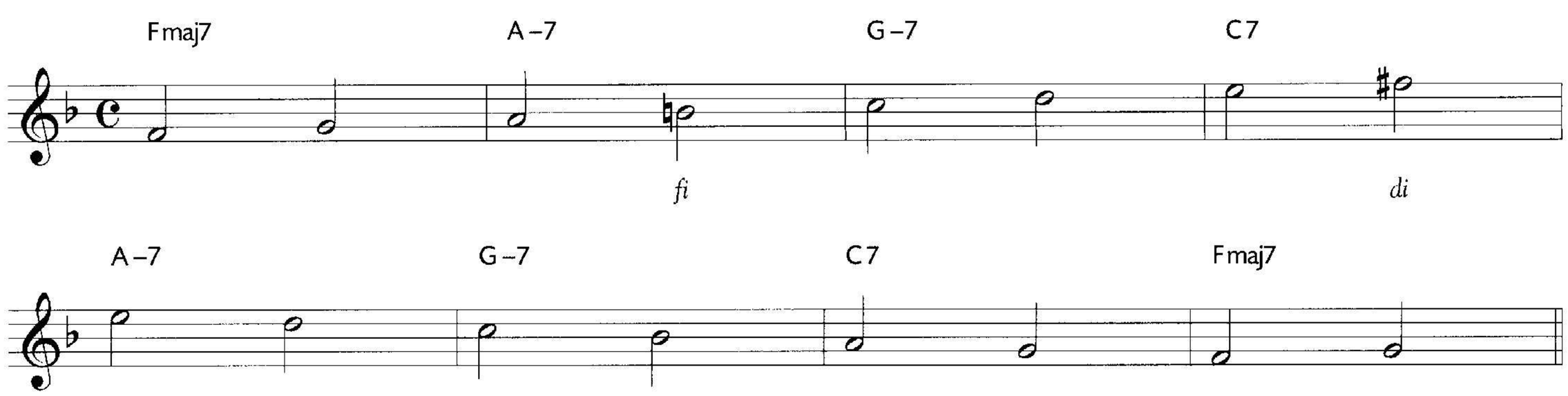
Movable DO with Tendency Tones (page 48):





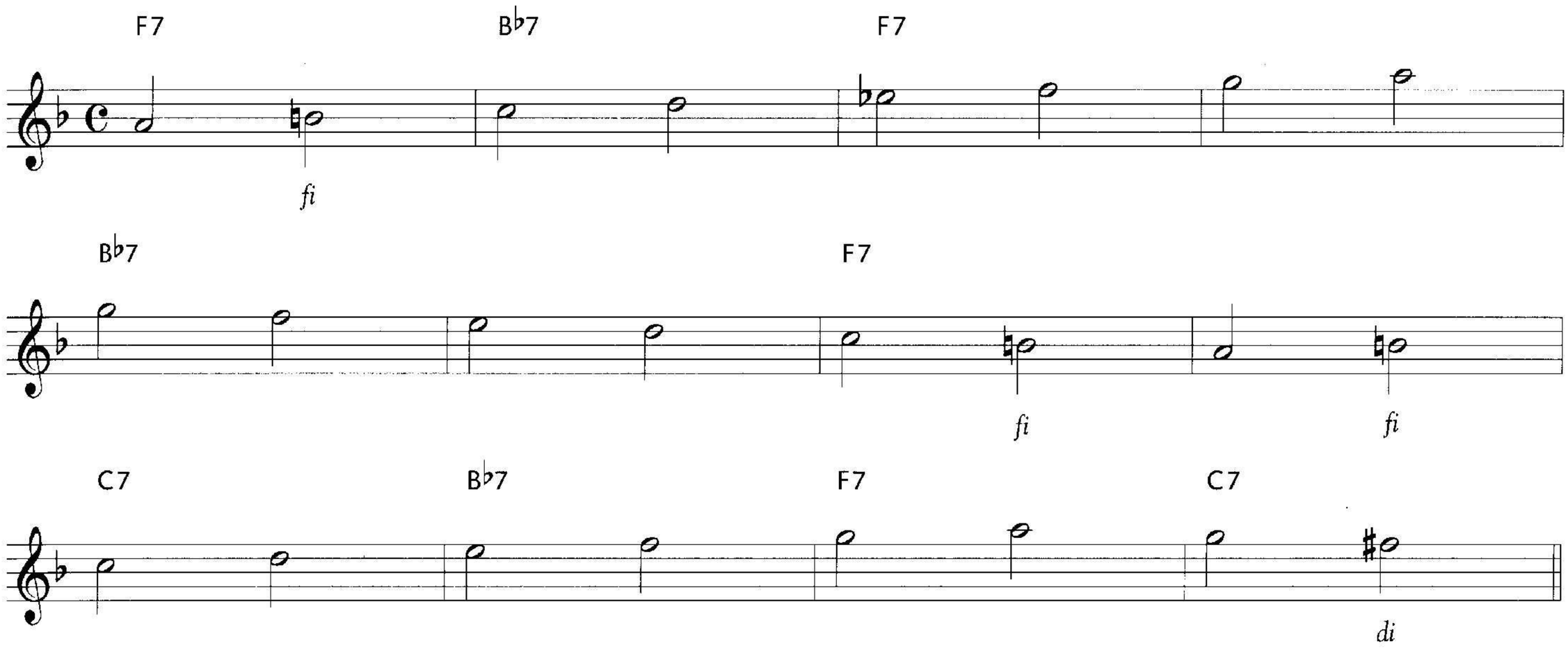
1 8

Movable DO with Straight Line exercise (page 61):



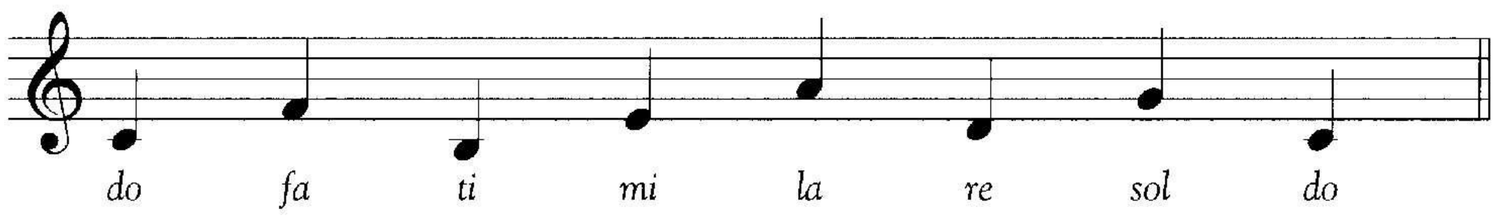
Demo T

Movable DO with Straight Line exercise (page 61):

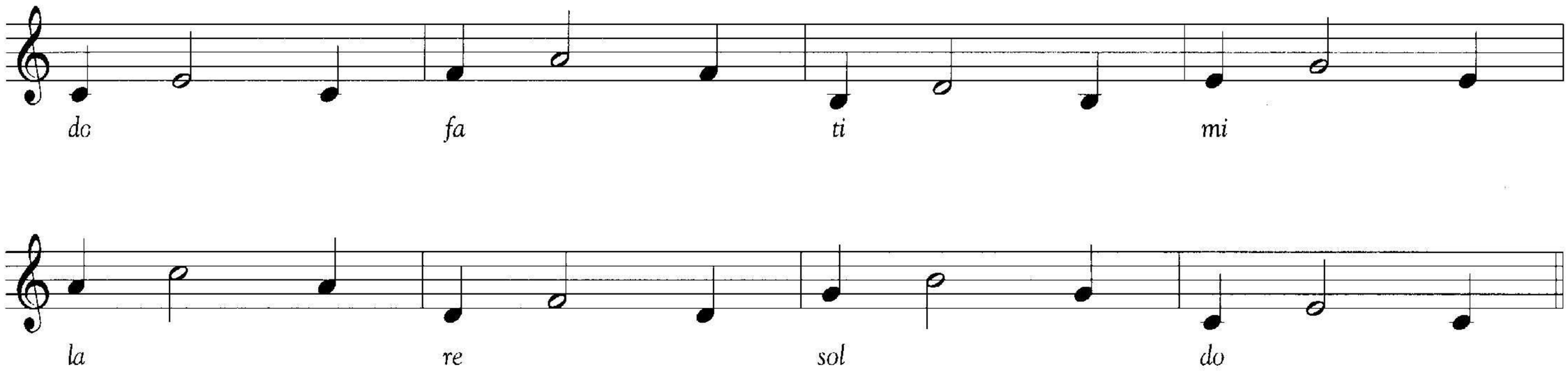


Movable DO with Cycle of Fourths Interval exercises (page 66):

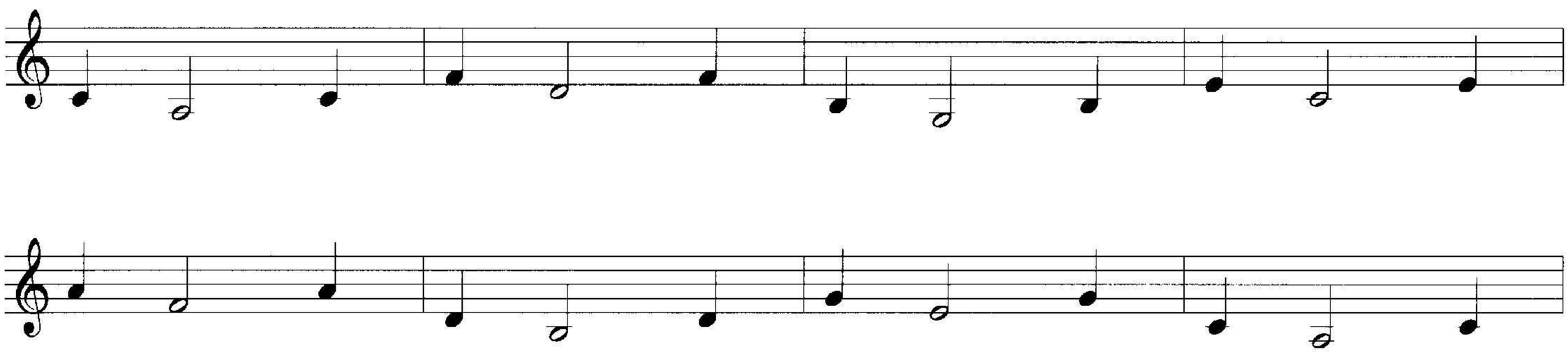
Cycle of Fourths



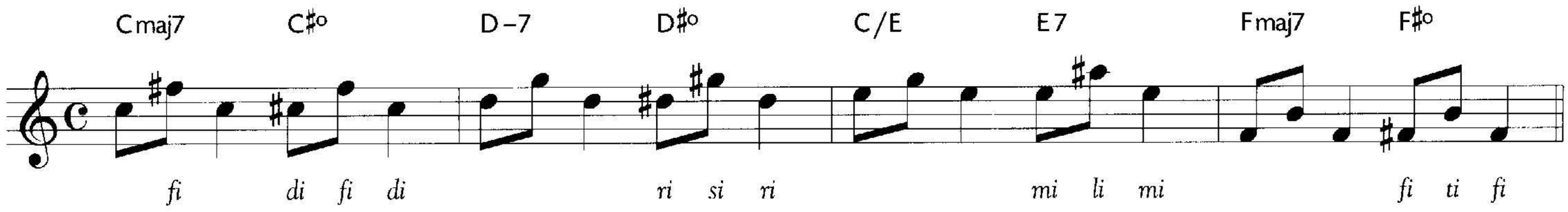
Procedure 1 - Thirds ascending



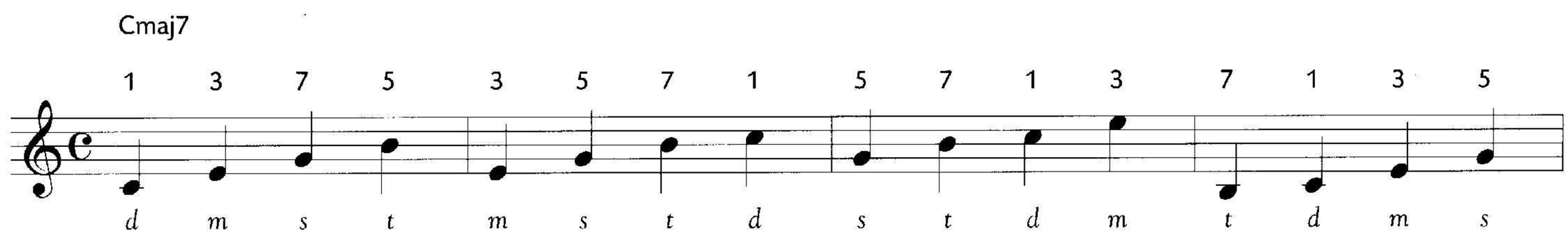
Procedure 1 - Thirds descending

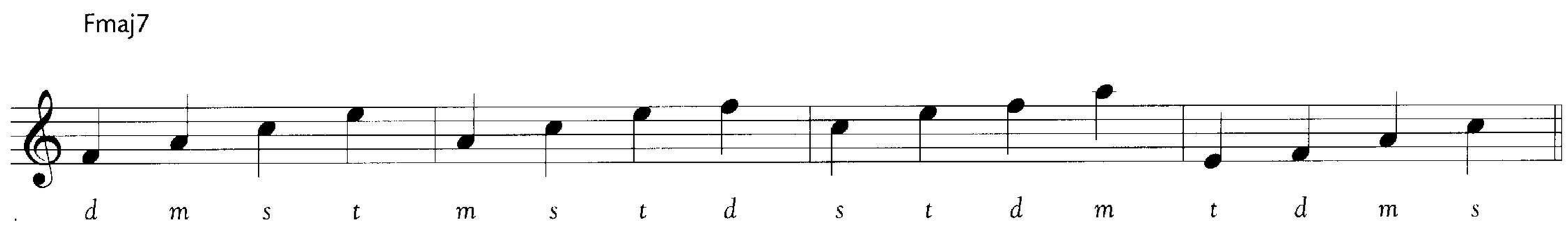


Movable DO with Cycle of Fourths Interval exercises (page 72):

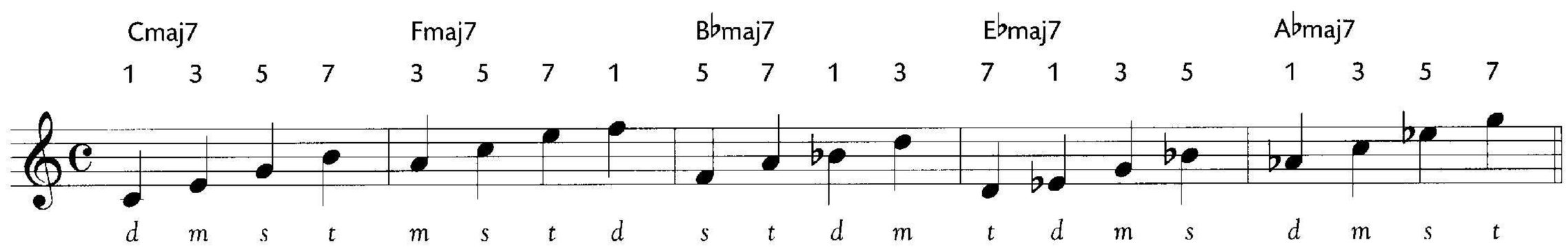


Movable DO with Harmonic Tonal Tension exercises (page 80):





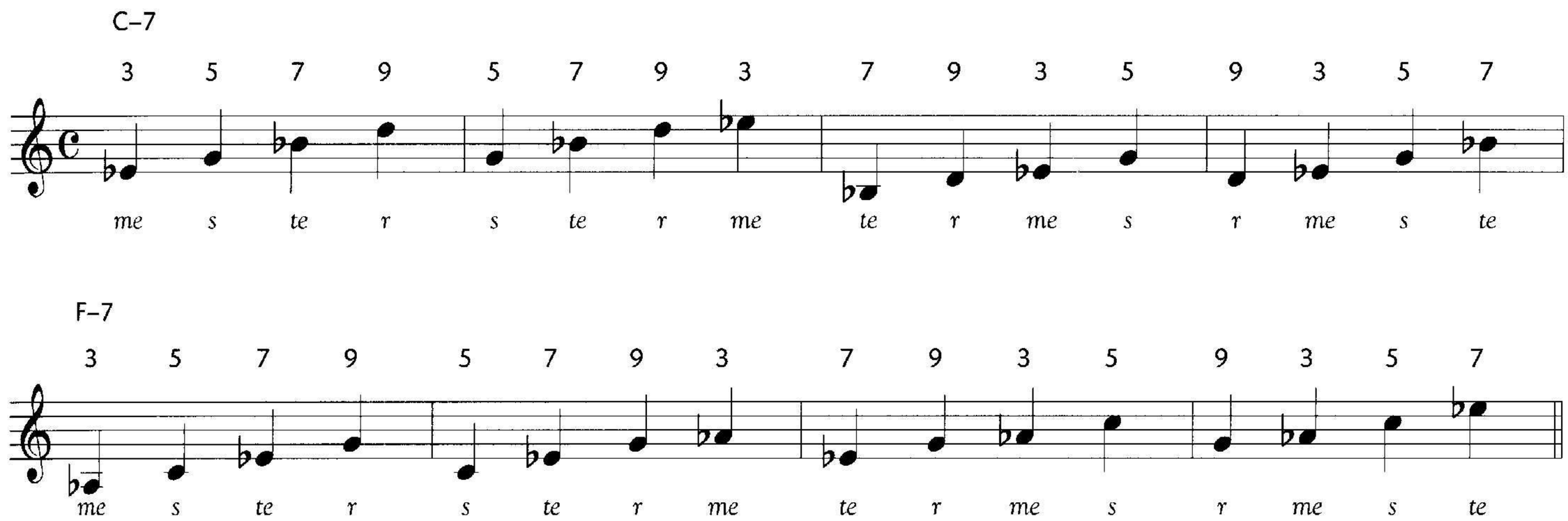
Movable DO with Harmonic Tonal Tension exercises (page 81):



End of recording

1 14

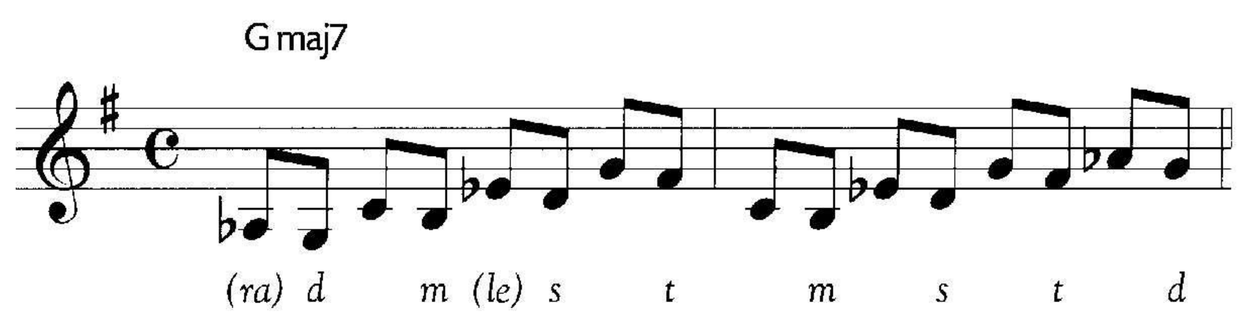
Movable DO with Harmonic Tonal Tensions (page 81):



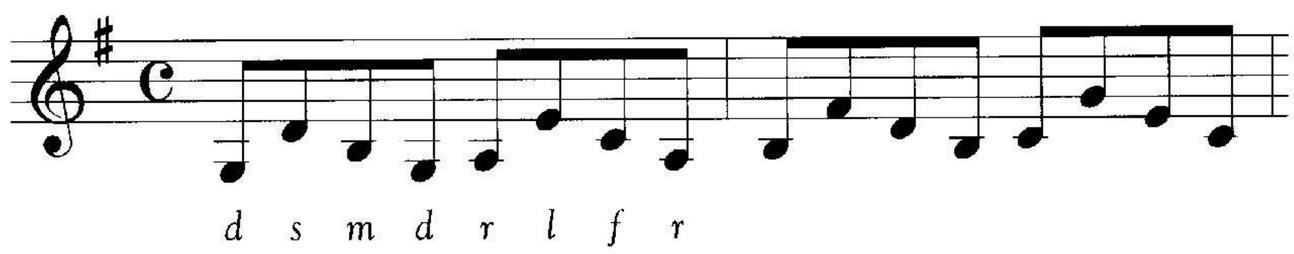
1 15

Movable DO with Harmonic Tonal Tensions (page 82):

Tension group 1-3-5-7 with chromatic approaches.

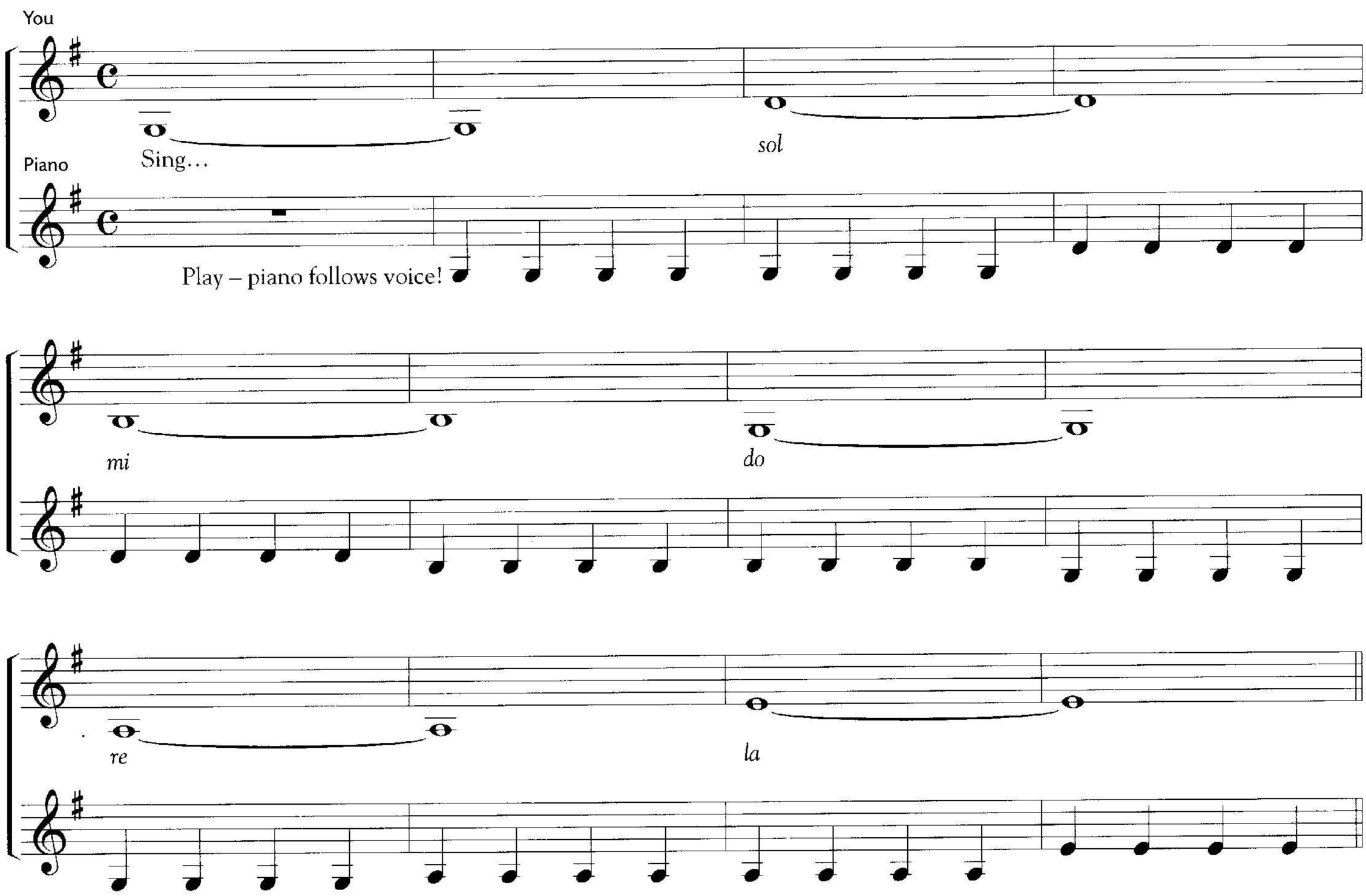


Scale pattern on which the following Sing Then Play exercise is based (page 31):



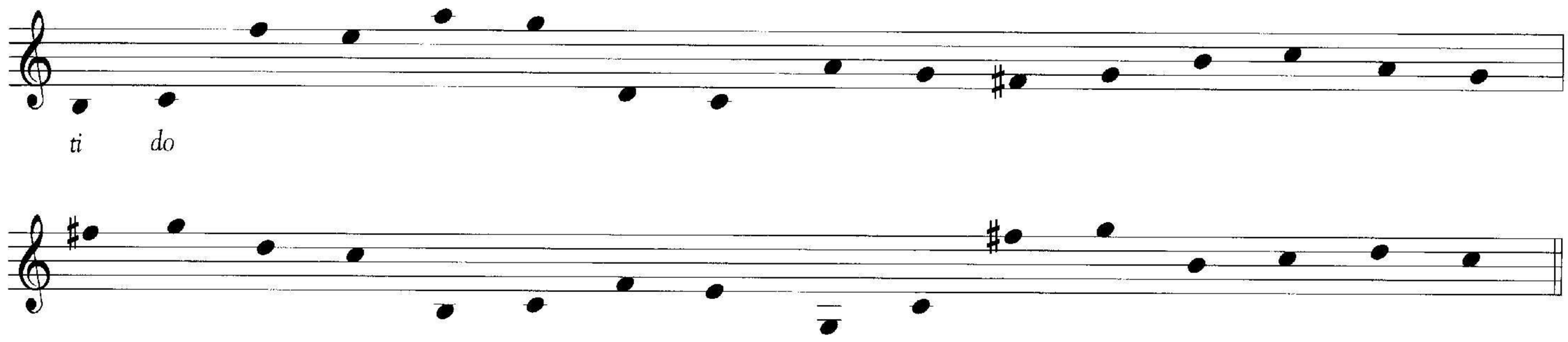
1 16

Sing Then Play technique with scale pattern (page 33):

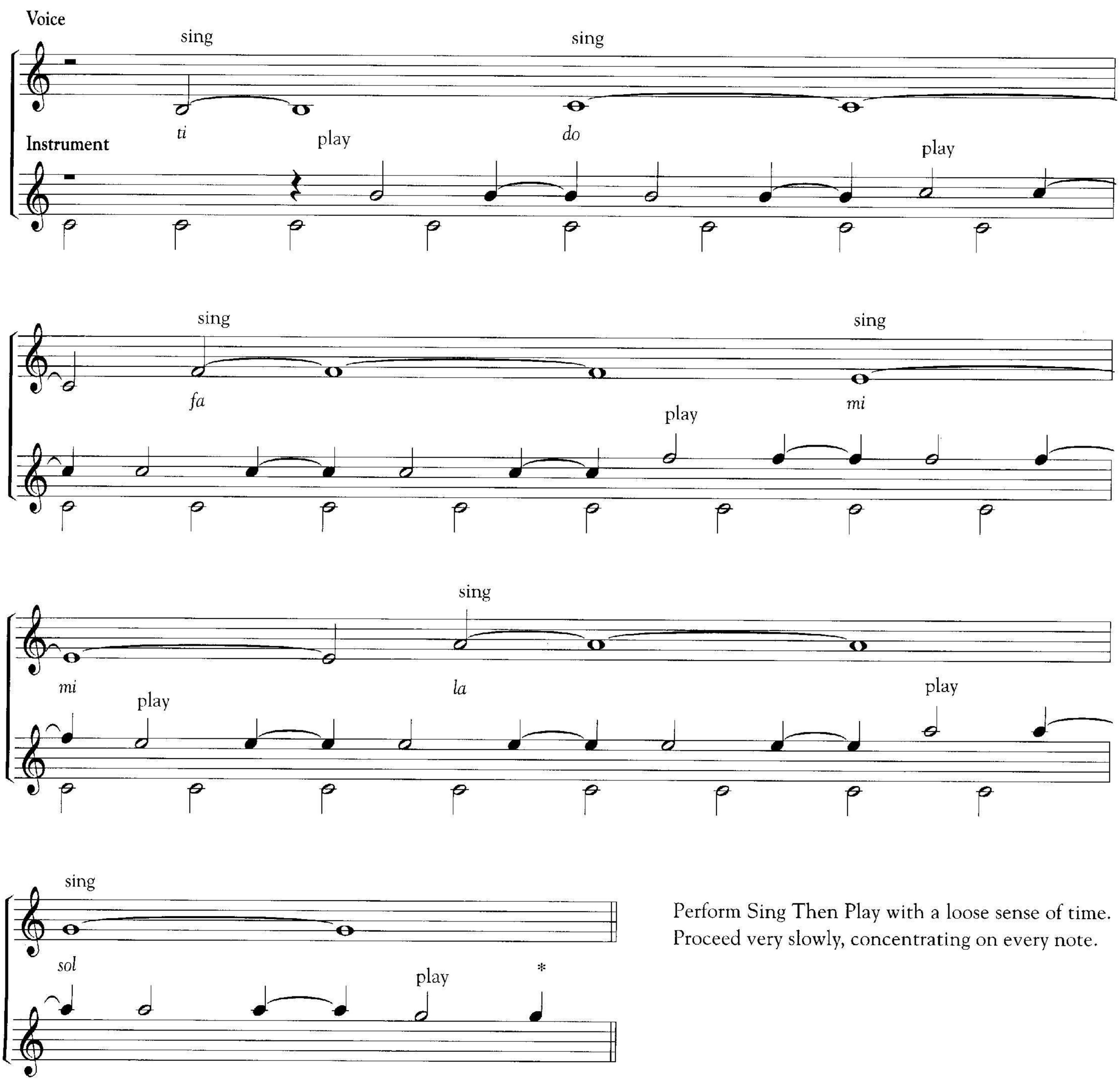


Demo

Tendency Tone exercise upon which the Sing Then Play demonstration is based (page 50):



Sing Then Play technique with Tendency Tones (page 50):

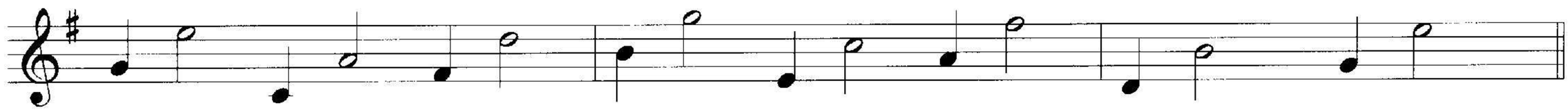


Perform Sing Then Play with a loose sense of time. Proceed very slowly, concentrating on every note.

Remember to perform STP very slowly. Always sustain the previous note on your instrument as you advance through the exercise singing the following note, overlapping with the sound. Emulate the performance on the recordings.

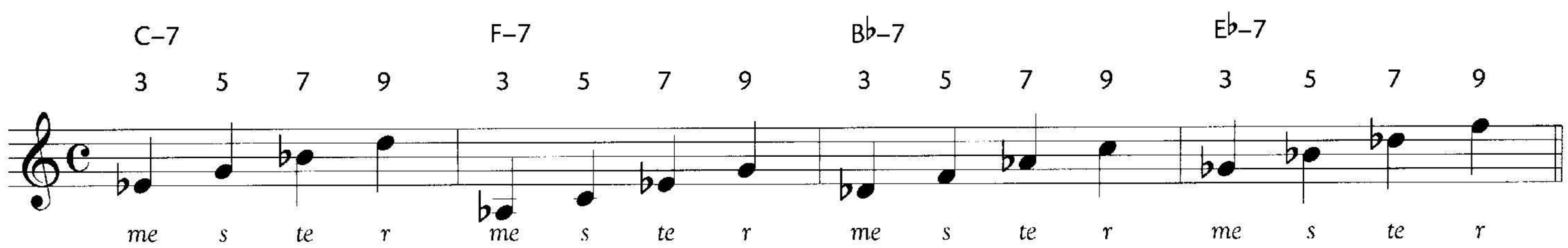
1 18

Sing Then Play technique with Cycle of Fourths Interval exercises (Procedure 4, page 70):

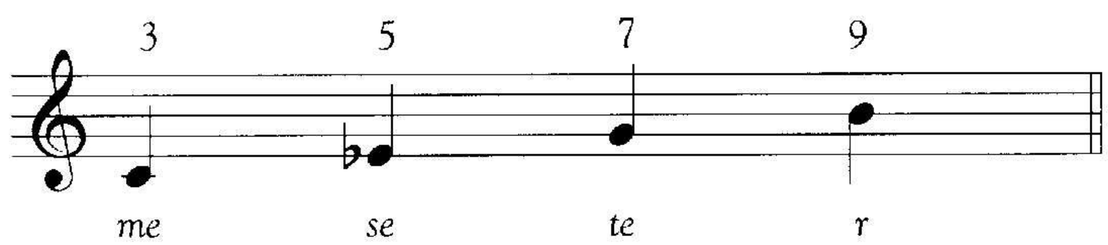


1 19

Sing Then Play technique with Harmonic Tonal Tensions (page 81):

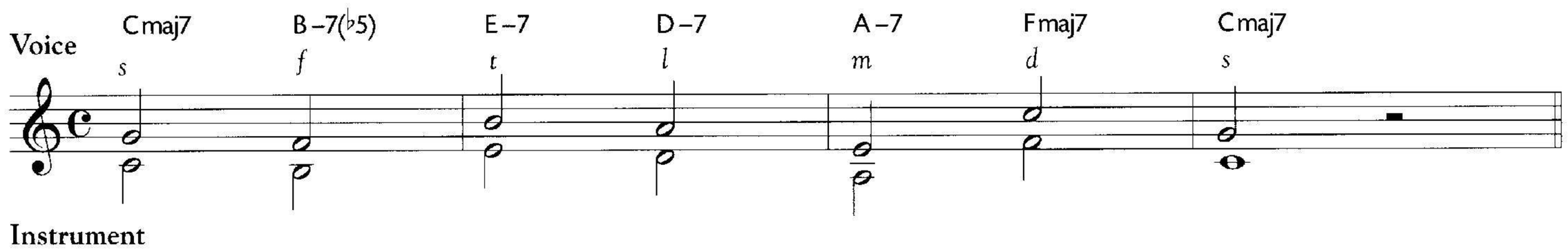


Tension group 3-5-7-9 for Aø (*me, se, te, re*):



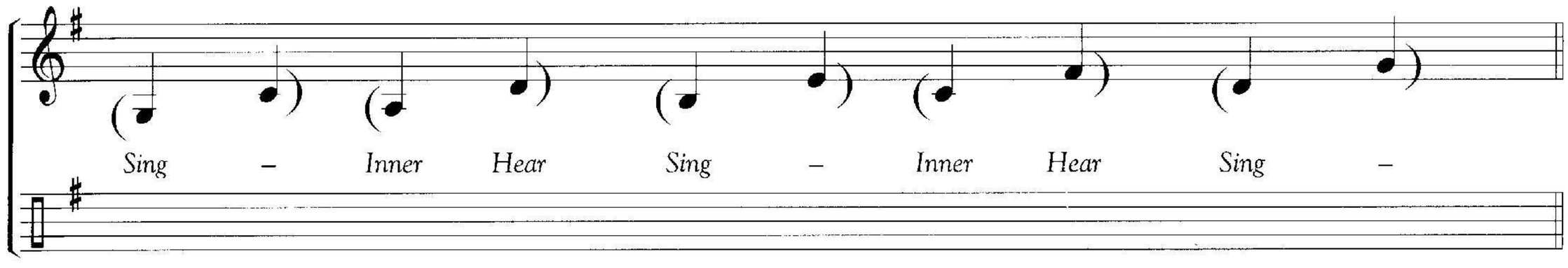
1 20

Sing Then Play technique with Tension Melodies (page 86):



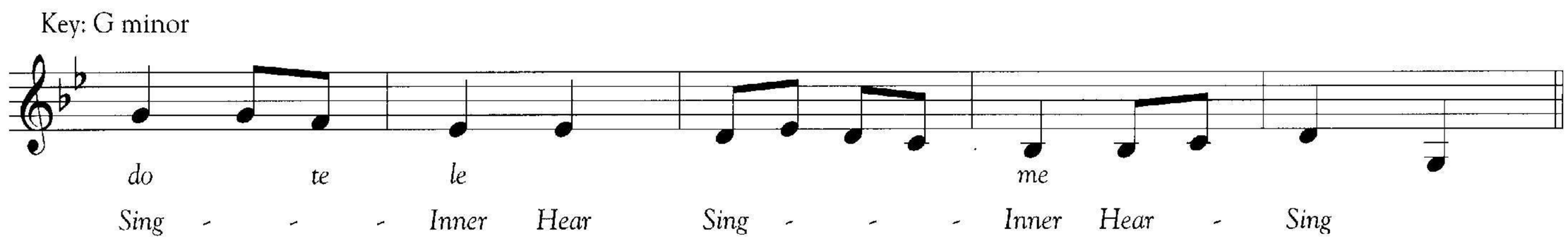
1 21

Inner Hearing technique with scale pattern (page 34):

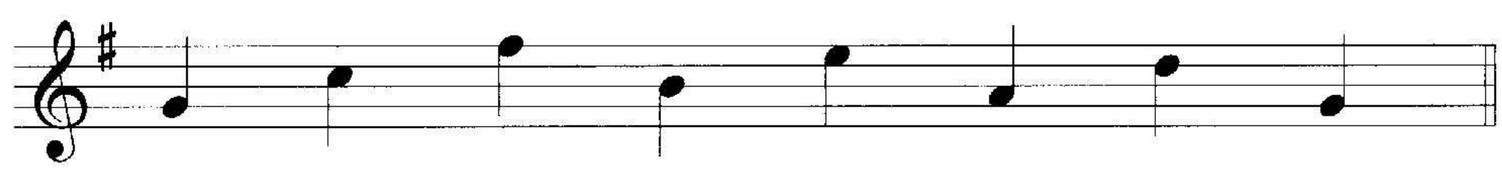


1 22

Inner Hearing technique with melody (page 35):

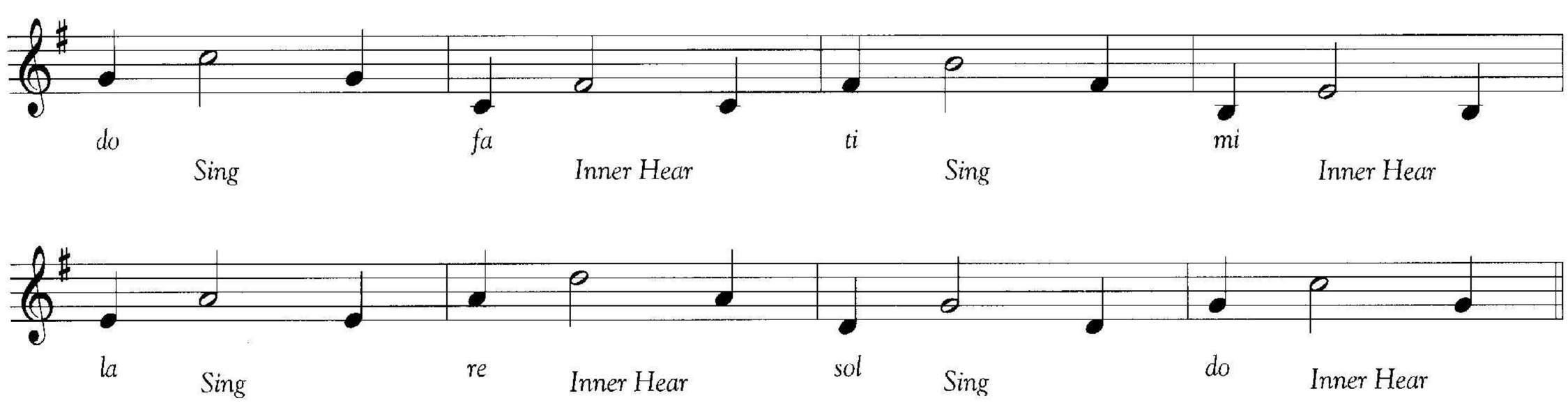


G major scale arranged in fourths, upon which the following exercise is based (page 68):



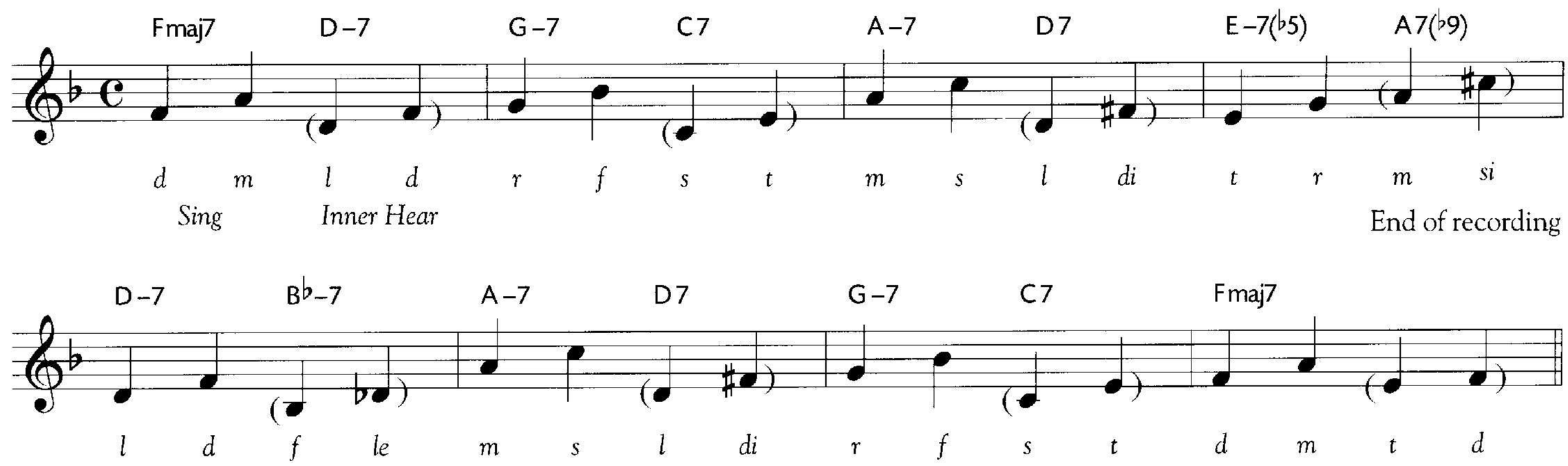
1 23

Inner Hearing technique with Cycle of Fourths Interval exercises (procedure 1, page 68):

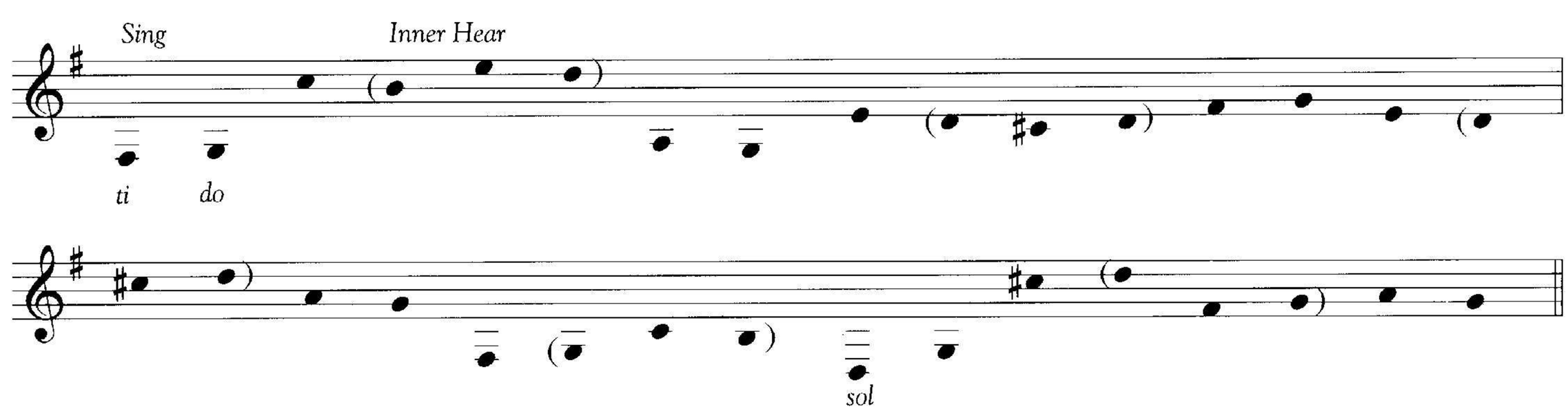


Inner Hearing technique with Harmonic Bass Line (page 110):

The notes are written for demonstration only. You should strive to sing harmonic bass lines from chord symbols only. The *imagined* notes are expressed as whispered notes on the recording. In reality, you are to practice inner hearing without a making sound.



Inner Hearing technique with a Tendency Tone exercises (page 50):



Demo T

About Basics

Read and study the examples in the Basics chapter. All of the study concepts and activities will use the Movable DO solfege system and it is important that you understand this concept thoroughly. Sing Then Play, Inner Hearing and Self-Generated Dictations are study techniques that you should use as much as you feel there is a need. They are "open" ideas and should be approached that way. This means that you should not hesitate to use your own abilities to create challenges for yourself based upon these techniques.

Do all exercises at the piano in a slow, exaggerated manner, vocally sustaining all notes and chords, always allowing sufficient time to think about the next note or chord. These exercises can be done again and again in a routine manner over time. Do a great deal of work vocally at the piano before working with the recorded tracks. Work in short concentrated periods and take as much time as you need to master a progression or study concept.

Important: You must aim all of your studies towards performing from music notation and chord symbols only. It is understandable that you may need to write syllables under some of the notes or chords in the beginning, but you must make a conscious effort to function from the notation only!

To get used to Movable DO, practice transcribing written melodies to other keys, thinking the solfege syllables as you go. For example, if the first notes of a melody (written in D major) are: D, F♯, B♭, A; you would sing the melody *do, mi, le, sol* (first, third, lowered sixth, and fifth degrees). When you write in another key, think the solfege degrees as you write in the new key. The notes *do, mi, le, sol,* in the key of B♭ major would be: B♭, D, G♭, and F. Reading solfege melodies in various keys using Movable DO is another, excellent way to get inside this system. At the beginning, use melodies that move primarily by step with simple rhythms. Gradually move on to melodies that use larger intervals and more complex rhythms.

About Study Concepts

The study concepts are eight separate but related sets of exercises designed to help you integrate and organize the sounds you hear with your thinking processes.

- Harmonic Bass Lines
- Tendency Tones
- Straight Line Exercises
- Cycle of Fourths Interval Exercises
- Harmonic Tonal Tensions
- Tension Melodies
- Guide Tone Lines
- Phrase Superimposition

With most of the concepts you will use the 10 Study Progressions and the 6 Study Tunes as vehicles for practice. The 10 Study Progressions are short contrived sequences of chords that establish tonal centres from which they temporarily depart and return, using normal harmonic devices found in songs and jazz tunes. The 6 Study Tunes you will find to be very similar to the chord changes of some famous standards.

Your rhythm of study/practice should follow this pattern:

1. Spend considerable time learning the harmonic bass line for two or three of the Study Progressions. Strive to sing and play them from memory to assure that you know the sound of each very well.
2. Apply a single study concept (Tension Melodies, for example) to these two to three progressions until you are performing at a level of comfort. Work at the piano very slowly and carefully before trying to perform it with the recorded tracks.
3. When you can perform the study concept at the piano in a smooth and relaxed manner, begin working with the recorded tracks for the progressions with which you are studying.

Then you will apply the same concept to one of the 6 Study Tunes:

1. Memorize the harmonic bass line.
2. Initially work at the piano while practicing the same study concept (Tension Melodies) with which you worked previously.
3. Eventually practice with the recorded tracks of the 6 Study Tunes.

About Dictations

On the enclosed CD 2 are dictation challenges. Try the dictations only after you have done considerable practice and after you are experiencing notable success with a study concept. These dictations are not to approached in the usual manner. Generally, you are to listen to the dictation examples while delaying to check your responses for as long as possible. If you listen to an exercise for a period without your instrument, confirming or correcting your previous responses each day, you are in essence, practicing to respond to sounds.

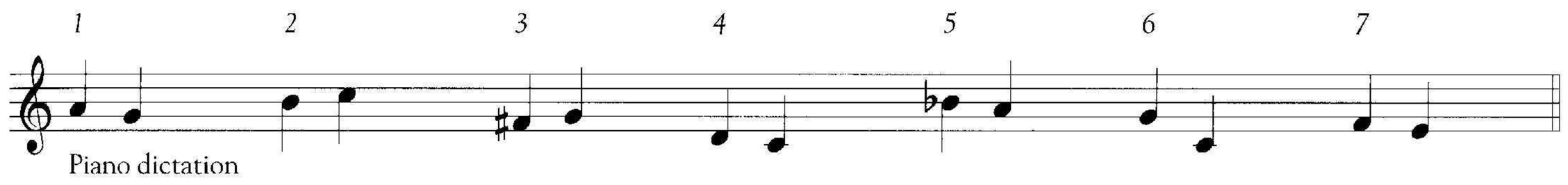
Self-Generated Dictation Exercises

Create practice dictations directly related to your exercises as a regular part of your ear training. Generally you should ask of every exercise assigned: How can I create a dictation from this assignment? The main features of these self-generated dictations should be:

- They are derived from a specific exercise
- They are short (1 or 2 minutes)
- They are improvised

Get one of those inexpensive tape recorders with the big buttons on the front. They endure abuse and can be placed on top of a piano and operated with one hand.

In the example below the idea is represented with tendency tones, one of the study concepts. Tendency tones are practiced in pairs of notes therefore they are recorded that way in random order with the fundamental sustaining in the bass to help you maintain your sense of key.



Your tendency tone dictation is improvised. In this way you will not remember what you recorded the previous day. Routinely create and use examples like this as a regular part of your study.

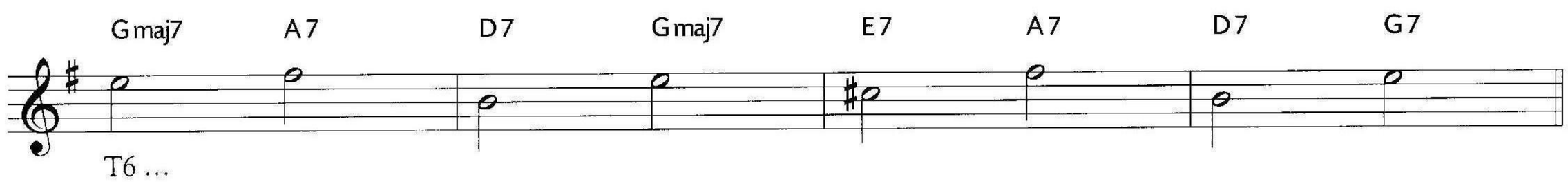
Harmonic Bass Lines: Create dictations by playing tonic-third bass lines of short progressions, or have a friend play tonic-third bass lines very slowly as you respond in real time.

Intervals: Create intervallic dictations similar to your tendency tone dictations. Record random diatonic intervals both harmonically and melodically over a sustained bass note or vamp. With a study partner you could both take turns playing intervals for each other over a recorded vamp. Think of this as a creative process. With a little imagination, you will find many ways to create useful and specific challenges for yourself.

Tension Melody Dictation: Below is an example of a self generated tension melody dictation that you could record over the chords of a progression that you are studying. The sixth or thirteenth was played above the roots of each chord. *This is not a dictation in the usual sense because it is an exercise you would have to compose. You would then use it as a continuing listening activity over a week or two at a time.*

Study in the following ways:

- Over each chord in time; perform the roots followed by the interval of a sixth as described in the Cycle of Fourths Exercises chapter. Use solfege syllables.
- As a tension melody (see Tension Melodies chapter).
- After a period of repeated listenings try to sing (on a neutral syllable) tension 6 as a tension melody on the changes of similar progressions.



Basics

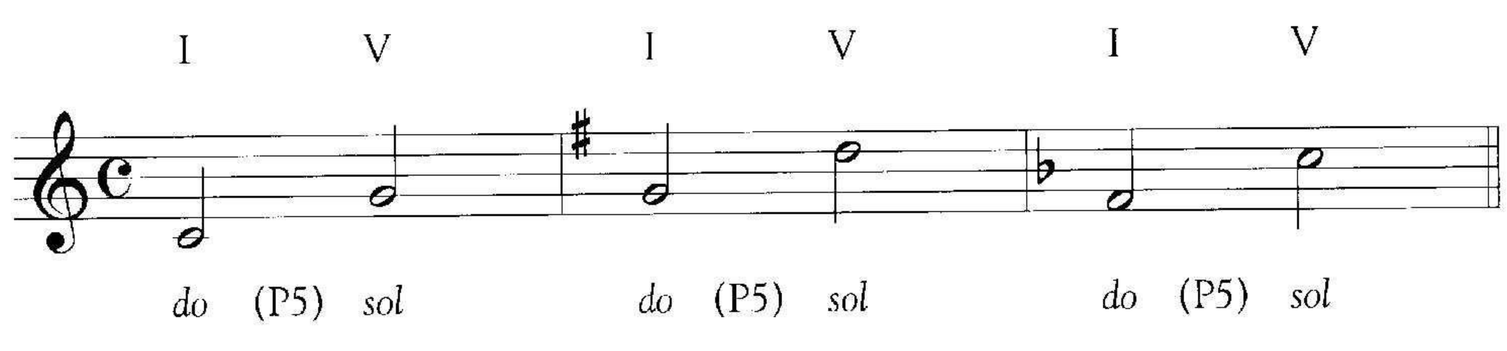
- Movable Do
- Memorization
- Sing Then Play (STP)
- Inner Hearing

Movable Do

Movable DO, is a system in which the solfege syllables *do re mi fa sol la ti do*, are assigned to particular degrees of the scale regardless of the key. Therefore, *do* takes on a larger meaning than just the note C as in the fixed *do* system. When you sing the syllable *fa* for example, you are saying in one word: "Fourth degree of the scale." So now, not only can you identify a perfect fifth (or any interval), you can also communicate which particular fifth you are hearing within a tonality.

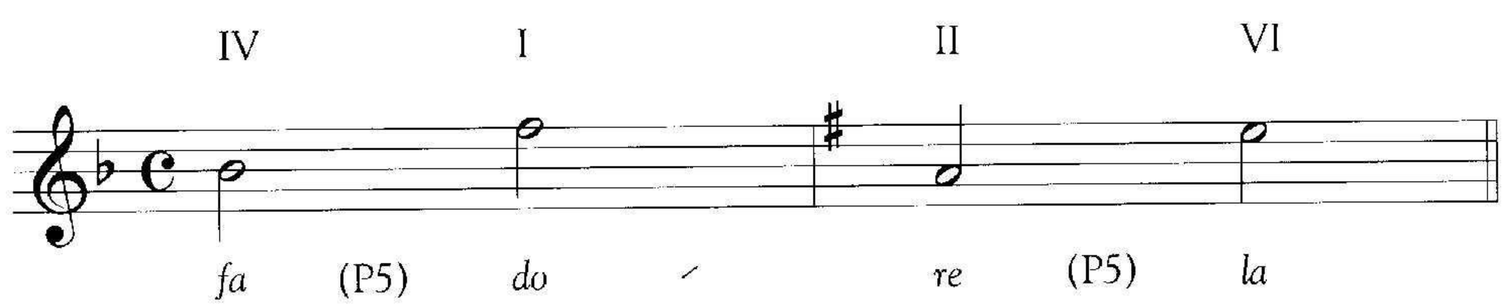
The intervals in the examples below are perfect fifths. They have identical functions because they are located at the first and fifth degrees of their respective scales: C, G and F major. Therefore they are all sung *do-sol*.

1 2

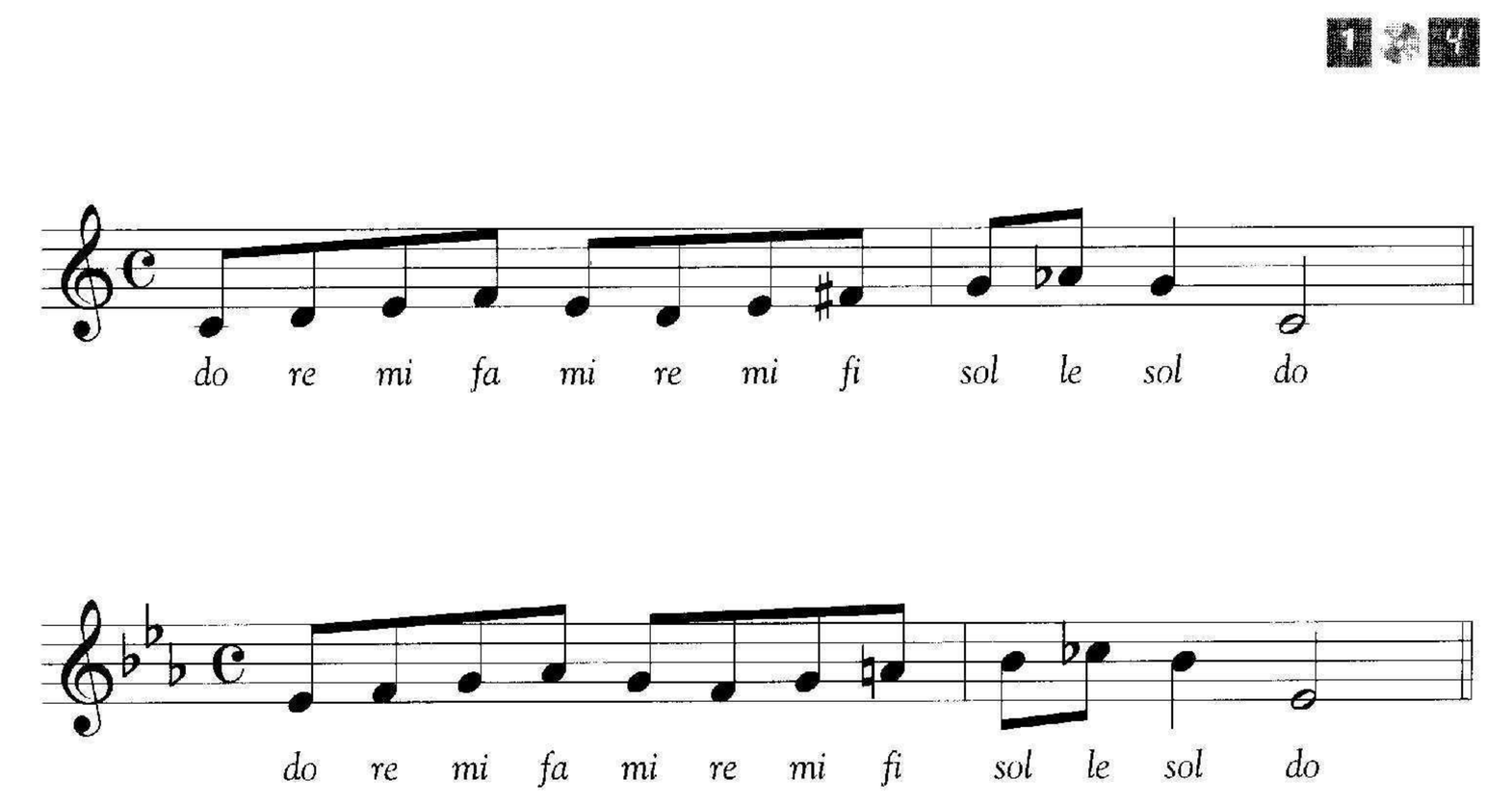


The two perfect fifths below happen at other places in their respective keys. The first is produced at the fourth and first degrees in the key of F major and sung *fa-do*. The second interval in G major is at the second and sixth degree and sung *re-la*.

1 3



The concept of MOVABLE DO is best shown through the example of a simple transposed melody. Consider the following example in C major. The same example transposed to E♭ major is sung as shown below:

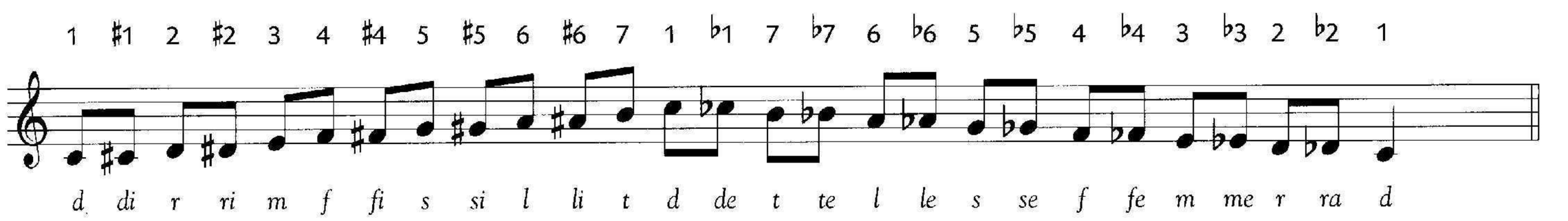


The diatonic syllables will be abbreviated with the first letter only:

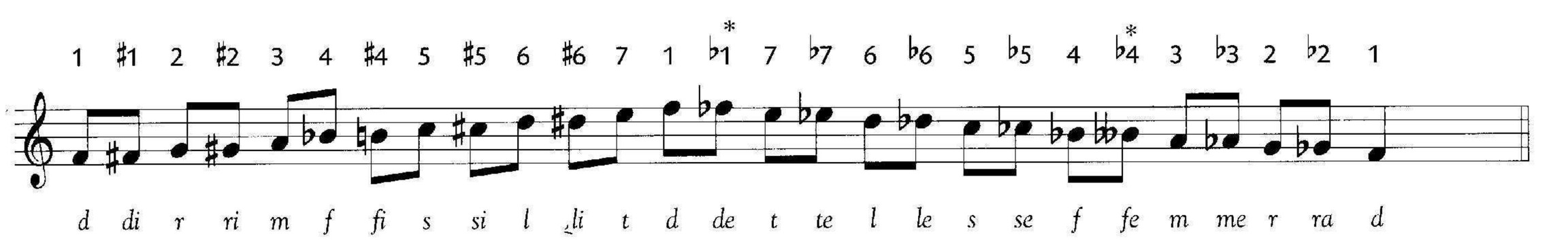
do = d, re = r, mi = m, fa = f, sol = s, la = l, ti = t.

The chromatic syllables are always spelled out.

The syllables used in this book are:



With a tonic F tonality, for example, the chromatic scale would appear as in the example below. Notice that there are syllables for the lowered first and fourth* degrees as well.



The general vowel sound for sharped notes is an (ee) sound like in the word tree, while the flatted notes use an (eh) sound like in the word peg. Notice that the ♭2 degree is written as *(ra)* and pronounced with the (ah) sound as in the syllable *(fa)*.

MEMORIZATION

Memorization is a crucial component of the ear training process. You can use memorization to develop relative pitch, which is the ability to accurately perceive notes and chords in relation to one another.

When you sing from memory, you create an intimate mingling of yourself with the notes and intervals of a melody. This mingling is central to the process of memorization. As you continue this process, you develop the ability to remember and recognize like relationships between notes in other melodies.

For most of the exercises, strive to perform them from memory as soon you can. When performing with your instrument, think the solfege as you play. While writing is a useful tool for memorization, there is even a stronger benefit if you transpose some of your melodies and exercises as you write, singing the solfege as your pencil moves across the page.

Memorization, when combined with other practices, is a very good strategy for developing your perception of notes and chords in relation to one another. I recommend applying the practice immediately.

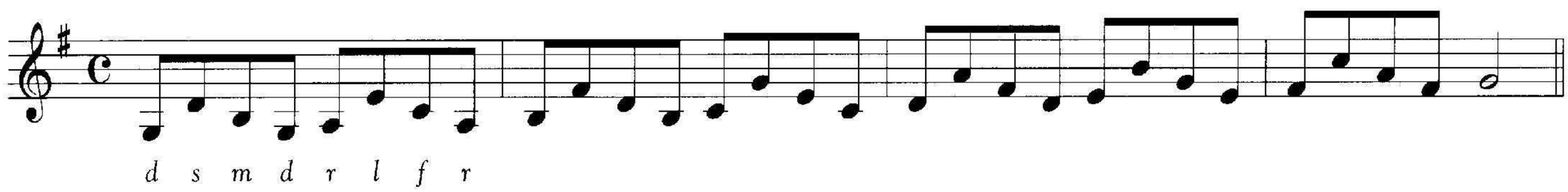
SING THEN PLAY (STP)

With the SING THEN PLAY (STP) technique you will develop your ability to think and inner-hear melodically while strengthening your sense of harmonic intervals.

Everyone quickly realizes that two notes played melodically (one after the other) become a different challenge to hear when played harmonically (together).

As a musician, you must develop your ability to hear both ways.

Below is an exercise of broken triads in the C major scale. It requires you to hear and sing a fifth from each degree of the scale and then sing down to the third and the root of each chord. Listen to the SING THEN PLAY demonstration recording after reading this section.



Step By Step

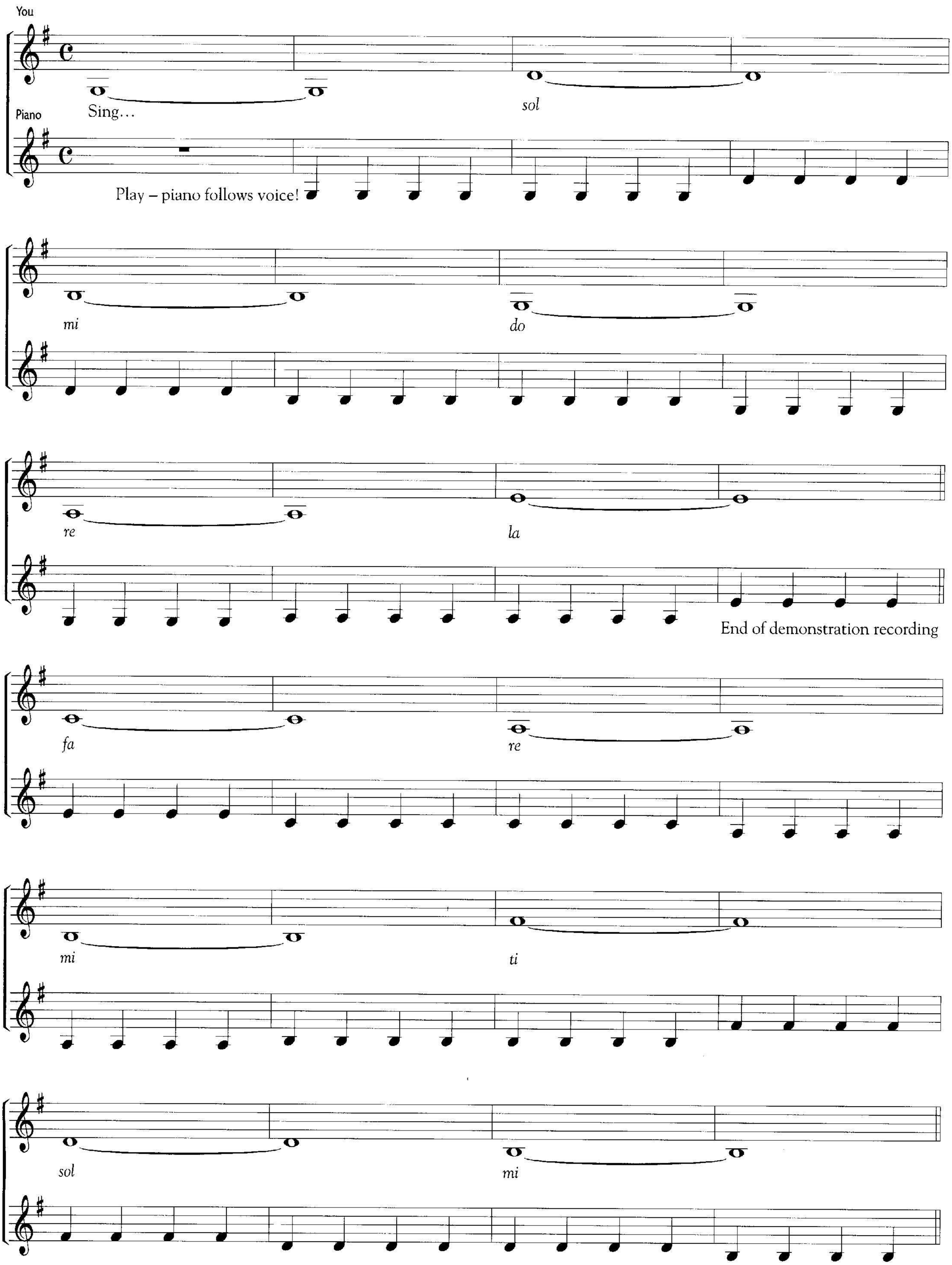
- Play the example above through on the piano or guitar.
- Play a G major chord.
- Release the chord and sing loudly the first note of the example G or *do*.
- Then play the note G on the piano, overlapping your voice with the sound of the instrument. Sustain and listen to your voice, decide if you are singing in tune. If you decide that you are not singing in tune, start again from the beginning.
- Slowly and repeatedly play the note G on the piano with the sustain pedal depressed.
- Look at the next note D in the exercise, imagine, inner-hear the sound.
- When you think you've got it, sing the note D or *sol* (the fifth) against the pedal G that you are playing on the piano.
- After you centre in on a note that you think is *sol*, begin to play the note D on the keyboard continuing to hold the sustain pedal down to sustain it.
- Again, determine if there is a big difference between the note you are singing and that of the piano. If there is a large discrepancy, begin playing the note G (the tonic) again on the piano and try inner-hearing and then singing the note D or *sol* again against it.

Continue to work like this, note by note, through the exercise. It takes many words to explain but only a few minutes to do. **Sing *then* play** each note, listening and overlapping for a few seconds each time; enough to internalize the intervals and receive immediate feedback, ie: sharpness and flatness.

It is best to practice this with an acoustic instrument because they produce their own sound full of overtones. Proceed **very slowly**, sustaining the notes with the proper solfege syllables.

The previous exercise is graphically represented on the next page as it would be studied using STP. Listen to the demonstration recording (disk 1, track 16).

Some of the exercises in this book that you will study will not need such particular attention to every interval. At the beginning however, I suggest that you use this procedure as a regular part of your study. You can use this technique with virtually all of your study activities. As you have probably surmised, the STP concept is also very useful for developing good intonation.


You
Piano
Sing…
sol
Play – piano follows voice!
mi
do
re
la
End of demonstration recording
fa
re
mi
ti
sol
mi

INNER HEARING

Inner hearing is the ability to accurately perceive music in your mind. The following exercises were designed to help you develop this important skill.

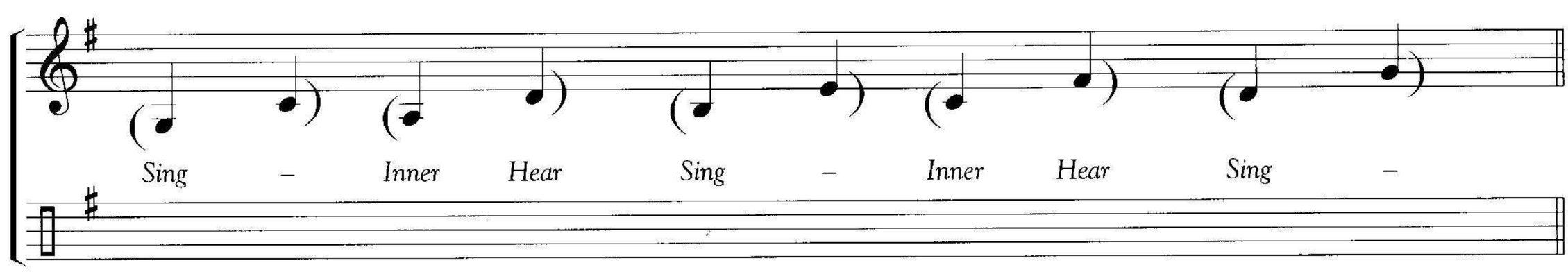
The basic idea is to use your memory to mentally recreate notes that you have already sung or heard as part of a tone row, pattern or chord progression. You sing or perform one note, or part of an exercise, and then inner-hear the next note or part continuing this pattern of vacillating between singing and inner hearing.

Generally, you "perform" the inner hearing parts at the same tempo as you perform the singing parts. Best results will be achieved through short, concentrated, daily practice sessions. It is better to have two short practice sessions everyday than one marathon study period. With time will come the ability to look at musical notation and "hear" parts or all of the music in your mind!

Refer to the following examples as you listen to the demonstration recording.

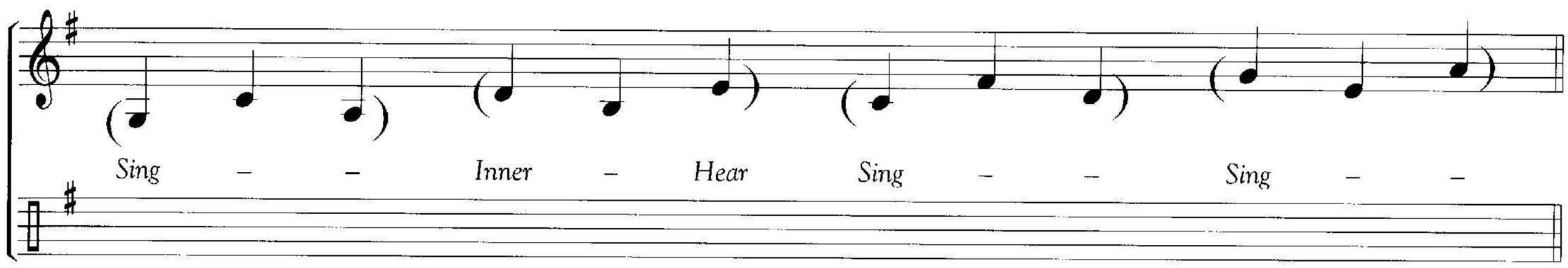
How to use inner hearing with an intervallic exercise:

1 21



As you can see in the previous example, you sing the first two notes, imagine or inner-hear the second two notes, then sing the third pair and so on. You could also reverse the procedure; inner-hearing the first pair.

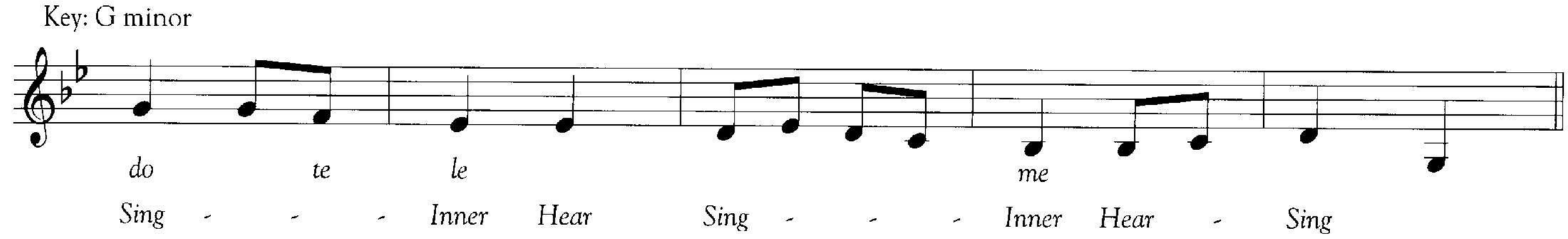
Another technique you could apply to patterns is to sing "across" the groupings of which the pattern is made. In the case of the previous exercise, you could perform three note groupings as shown in example below.



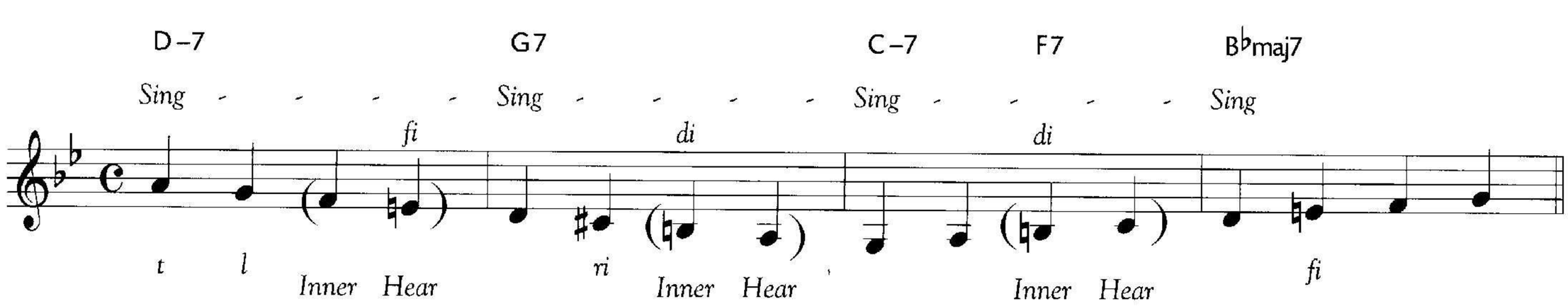
Reverse the procedure, inner-hearing the first three notes or begin the above exercise on the second note and continue performing in groups of threes.

To use inner hearing with melodies; sing and inner-hear every other measure like in the next example.

Key: G minor



Practice inner hearing with the straight line exercise described in this text. You can decide to perform with any number of notes. The straight line exercise in the following example, is performed using inner hearing in groups of two notes.



Summary of Ways to Practice Inner Hearing

- Sing two notes or bars and inner-hear two notes or bars.
- Inner-hear two notes or bars and sing two notes or bars.
- Play (on your instrument) two bars and sing two bars.
- Sing two bars and play (on your instrument) two bars.
- Play (on your instrument) two bars and inner-hear two bars.
- Inner-hear two bars and play (on your instrument) two bars.

Vary the activity by performing three or four notes at a time. **When practicing to inner-hear measures, one measure is enough.** Use your imagination to create challenges for yourself. Remember that the general idea is to work within some predetermined scheme.

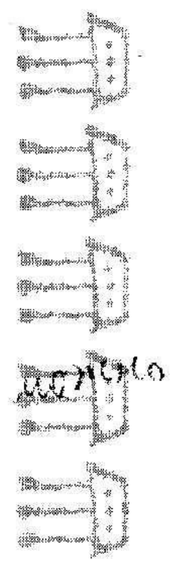
Study Concepts

- Harmonic Bass Lines
- Tendency Tone Exercises
- Straight Line Exercises
- Cycle of Fourths Exercises
- Harmonic Tonal Tensions
- Tension Melodies
- Guide Tone Lines
- Phrase Superimposition

HARMONIC BASS LINES

As a first step, read the entire HARMONIC BASS LINES chapter for a detailed explanation of how to work with harmonic bass lines. Listen many times to the recorded demonstration lesson. Try singing along with the recording. Be careful to use the correct solfege syllables (disk 1, programs 5, 6, 24, 26, and 27).

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.



General Guidelines

After you have mastered and memorized harmonic bass lines for two or three of the 10 STUDY PROGRESSIONS, practice to master a bass line for the first of the 6 STUDY TUNES. Then return to the progressions; completing three and then doing another of the tunes. Take your time, commit all to memory; singing them in solfege and playing them instrumentally. When you are able to perform bass lines to all ten study progressions in a smooth, relaxed manner, vocally and instrumentally. begin with the TENDENCY TONES chapter. You will use these ten progressions as a vehicle of study for almost all of the study concepts in the book. Therefore it is very important that you are very familiar with the sound of these progressions.

On the 10 STUDY PROGRESSIONS, the syllables are provided to aid your progress with the harmonic bass lines. However for the 6 STUDY TUNES or other progressions, never write the syllables underneath the notes or chord symbols on the staff. As a first step, when you begin to study a progression, practice singing just the roots of the chords to familiarize yourself with the general sound of the progressions. The following titles are standard tunes that have progressions which you will find very useful for practicing harmonic bass lines.

Satin Doll, All of Me, Misty, A Fine Romance,
A Foggy Day, Alice in Wonderland, Alone Together,
Bewitched, But Beautiful, Could It Be You,
Don't Blame Me, Don't Get Around Much Anymore,
On Green Dolphin Street, Hello Young Lovers,
I Can't Get Started, I Could Write a Book,
In a Mellow Tone, Just Friends, Out of Nowhere

You will find endless possibilities in many fakebooks that are now available.

14-Day Working Guide

As a first step, read the section How to Use this Book and the following Harmonic Bass Line chapter for a detailed explanation of how to work with harmonic bass lines.

Listen to disk 1, tracks 5, 6, 24, 26, and 27.

Days 1-3

Practice to master vocally and instrumentally the harmonic bass line to Study Progressions 1, 2, and 3 (page 109).

Days 4-7

Practice to master vocally and instrumentally the Harmonic Bass Line to Tune 1 (My Foolish Harve), disk 2, track 12, page 113, Continue each day with Study Progressions 1, 2, and 3.

Days 8-10

Practice to master the Harmonic Bass Line to Study Progressions 4, 5, and 6. Continue each day with Study Progressions 1-3 and Tune 1.

Days 11-14

Practice to master the Harmonic Bass Line to Tune 2 (Take That Train). Continue each day with Study Progressions 1-6 and Tune 1.

For a couple of days, try one of the Harmonic Dictations as described at the end of this chapter.

Continue to review the Harmonic Bass Lines to the first three Study Progressions and Tunes 1 and 2. You need to be very familiar with the sound of these progressions to benefit fully from the Study Concepts.

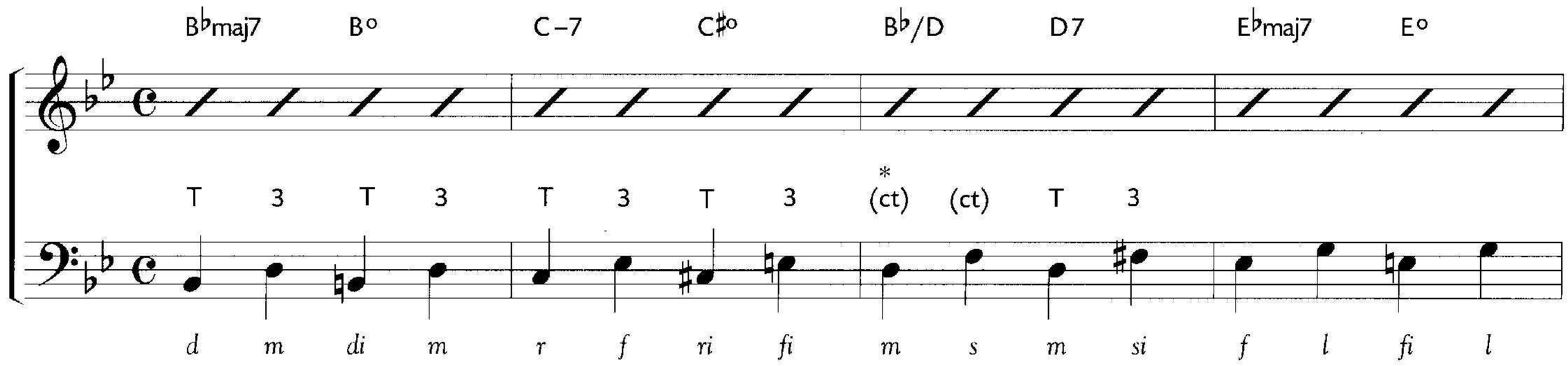
STOP. Go on to Tendency Tones.

Below is an example of how to sing a bass line that outlines the harmonic progression of a song. The basic idea is to sing within the context of the key, the tonic, third, seventh and tonic again of each chord in a 4/4 walking bass style.

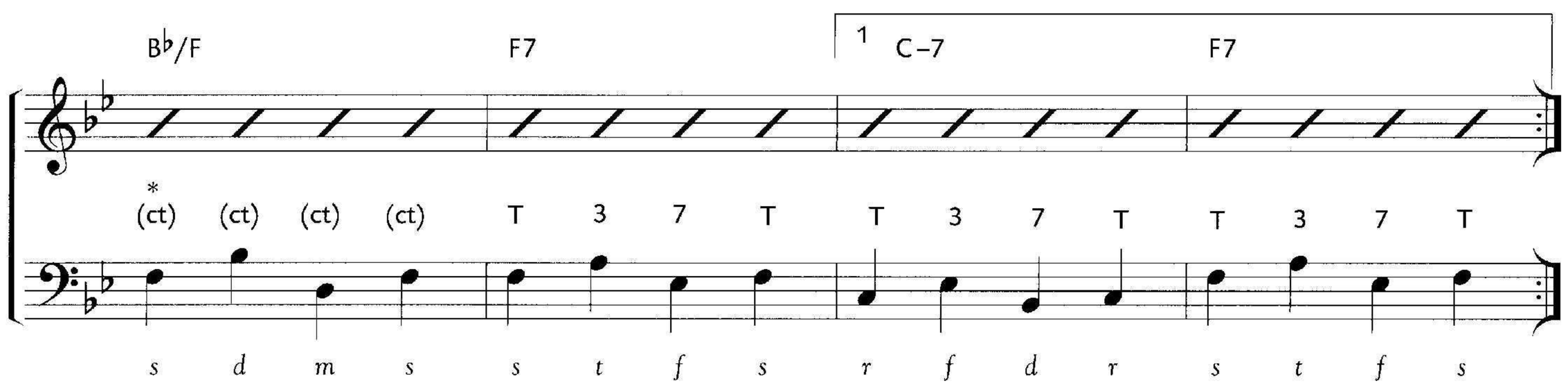
The bass line is written in bass clef for the purpose of demonstration. Ordinarily, you perform harmonic bass lines only from the chord symbols and in an appropriate range for your voice or instrument.

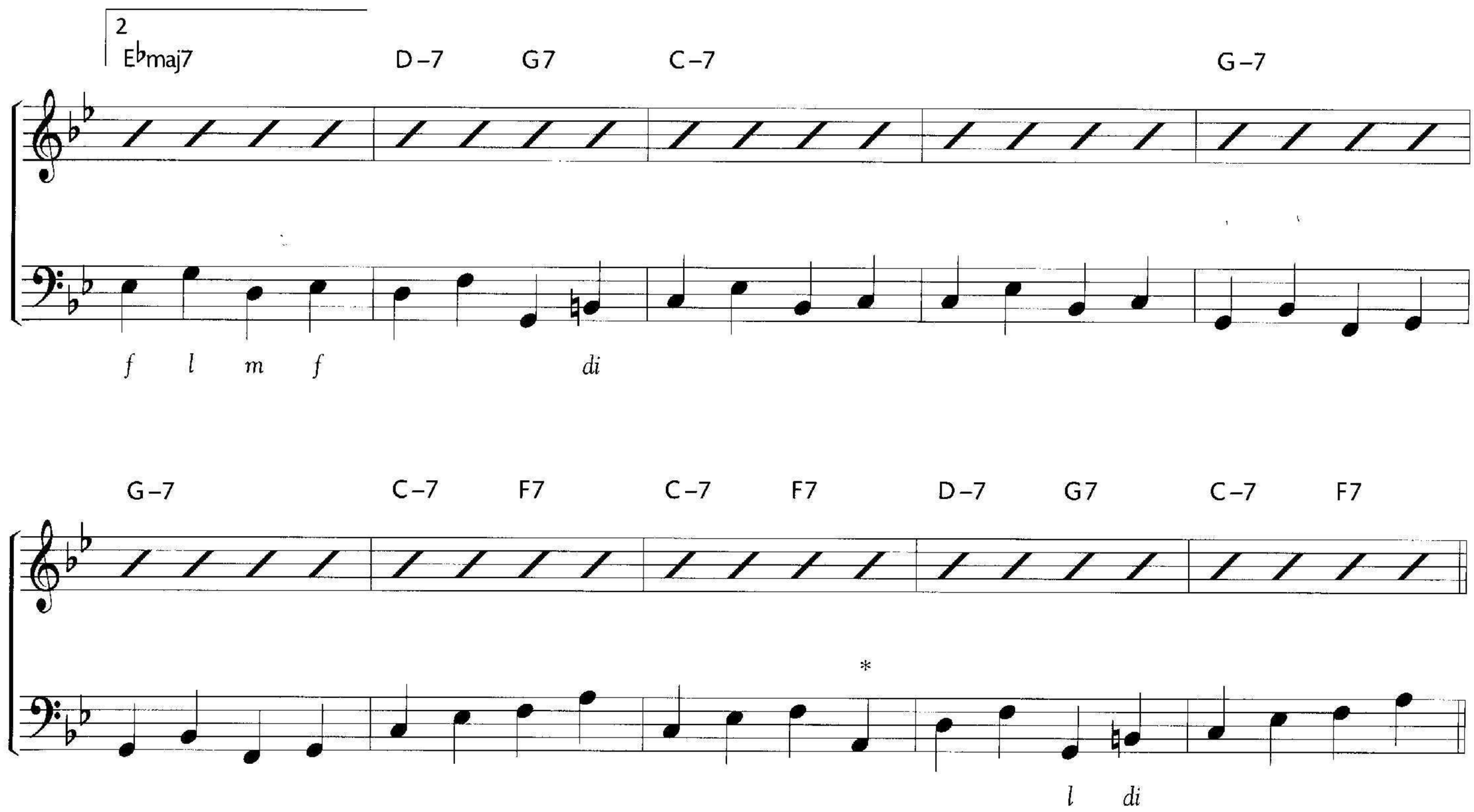
In 4/4 time with two chords per measure, perform only the tonic and third 1-3 of each chord. Sing the bass note and follow with chord tones (ct*) for triads in inversion.

1 2 5

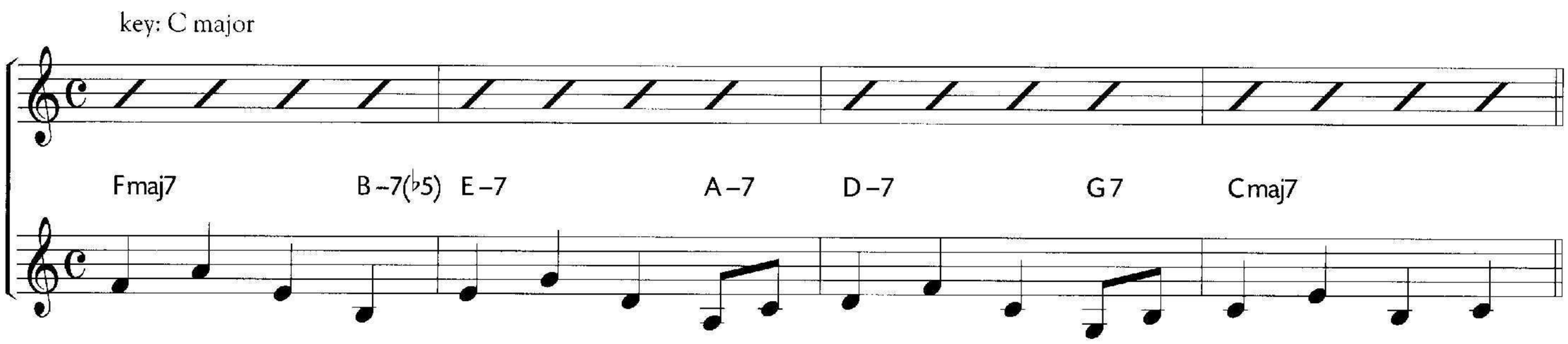


For chords that last the entire measure, sing tonic, third, seventh (below the tonic) and then tonic again (1-3-7-1). For triads in inversion, perform chord tones (ct*).

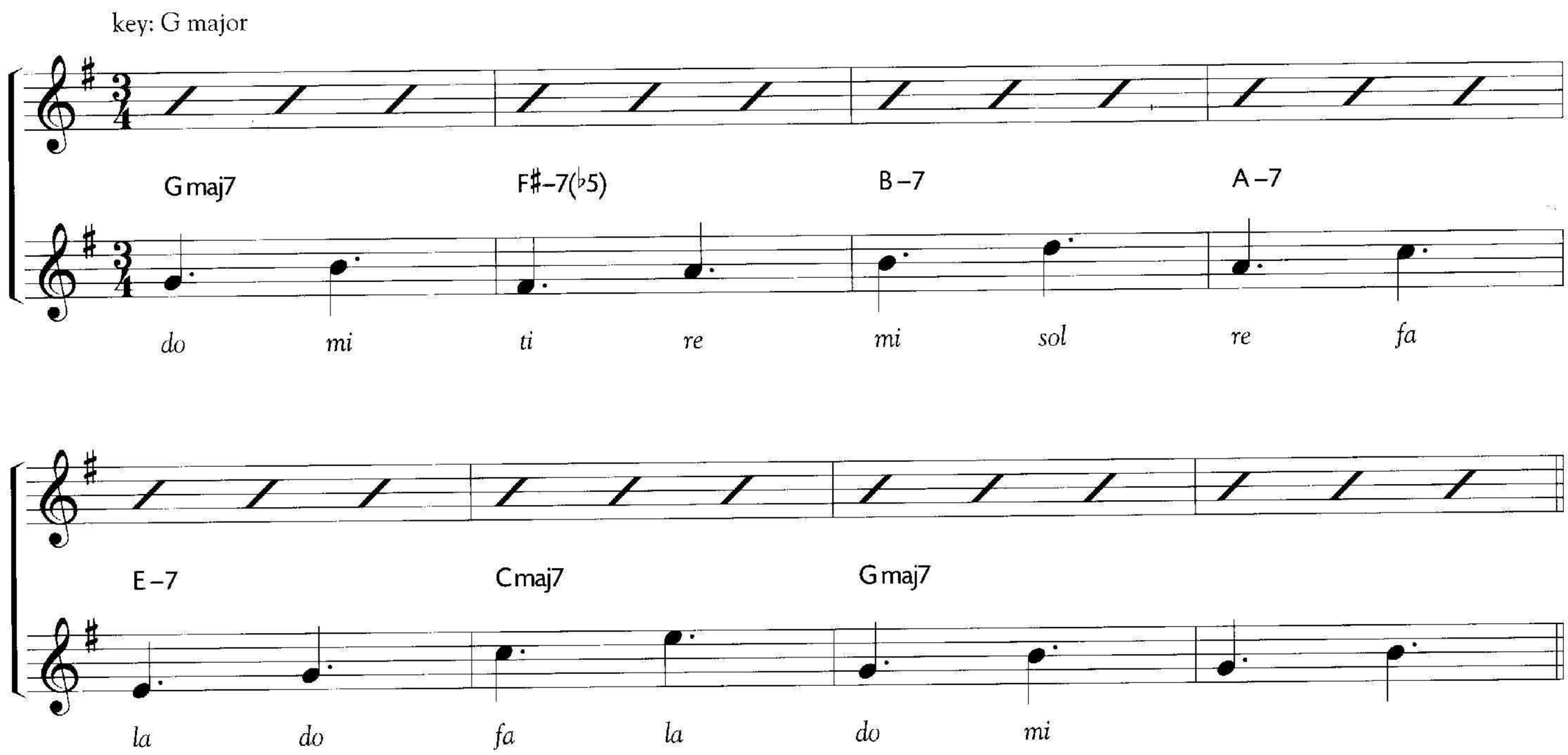




Displace octaves (*) freely as you perform your harmonic bass line through chord changes.
If a chord lasts for just one beat in a measure as shown below, perform the root only, or tonic third as eighth notes if the tempo is not too fast.

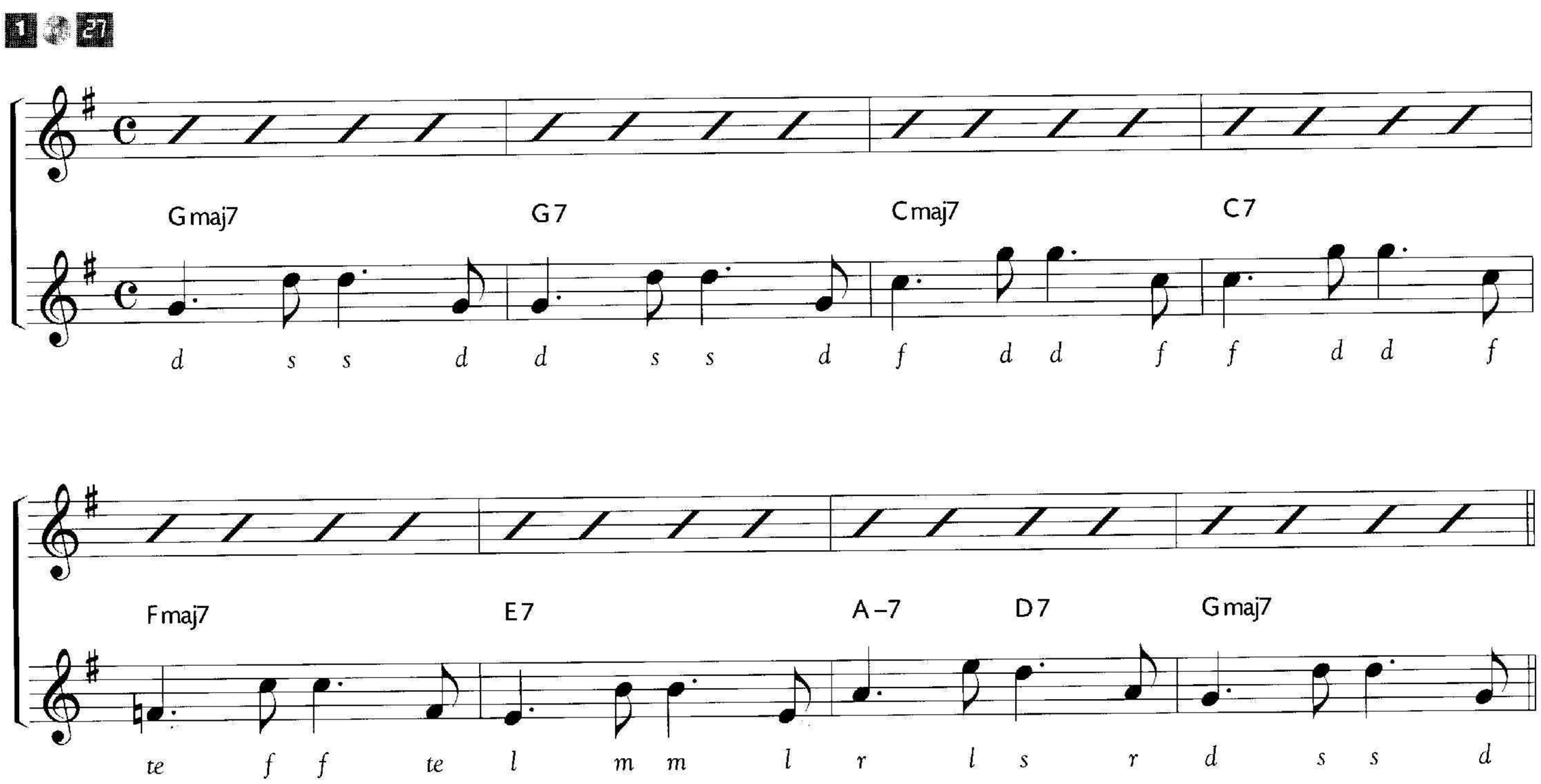


In 3/4 time with a medium tempo, use a dotted quarter note rhythm to sing a root-third bass line as shown below.



Bossa Nova

A very useful study variation is to sing the root and fifth of each chord with a bossa nova rhythm as is shown below. I recommend that you perform this variation with every progression.

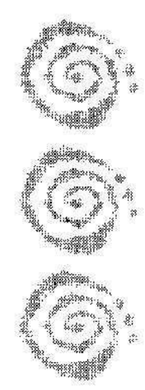


Dictation

This activity is straight-ahead figuring out progressions by ear. After you have done the bass lines to all ten of the practice progressions and a few of the study tunes, choose one of the harmonic dictations to listen to for a few days. Write down your responses each day. Delay checking your responses until you can sing a harmonic bass line with the recording and are fairly sure of your responses. You can continue this activity as you progress from one study topic to another.

	#2	𝄴	♭♭♭	
HARMONIC DICTATION 1	18	4/4	F	12 bars - 2x
HARMONIC DICTATION 2	19	4/4	F	16 bars - 2x
HARMONIC DICTATION 3	20	4/4	F	32 bars - 1x and fade
HARMONIC DICTATION 4	21	4/4	B♭	32 bars - 2x
HARMONIC DICTATION 5	22	4/4	G	32 bars - 2x
HARMONIC DICTATION 6	23	4/4	E♭	16 bars - 2x

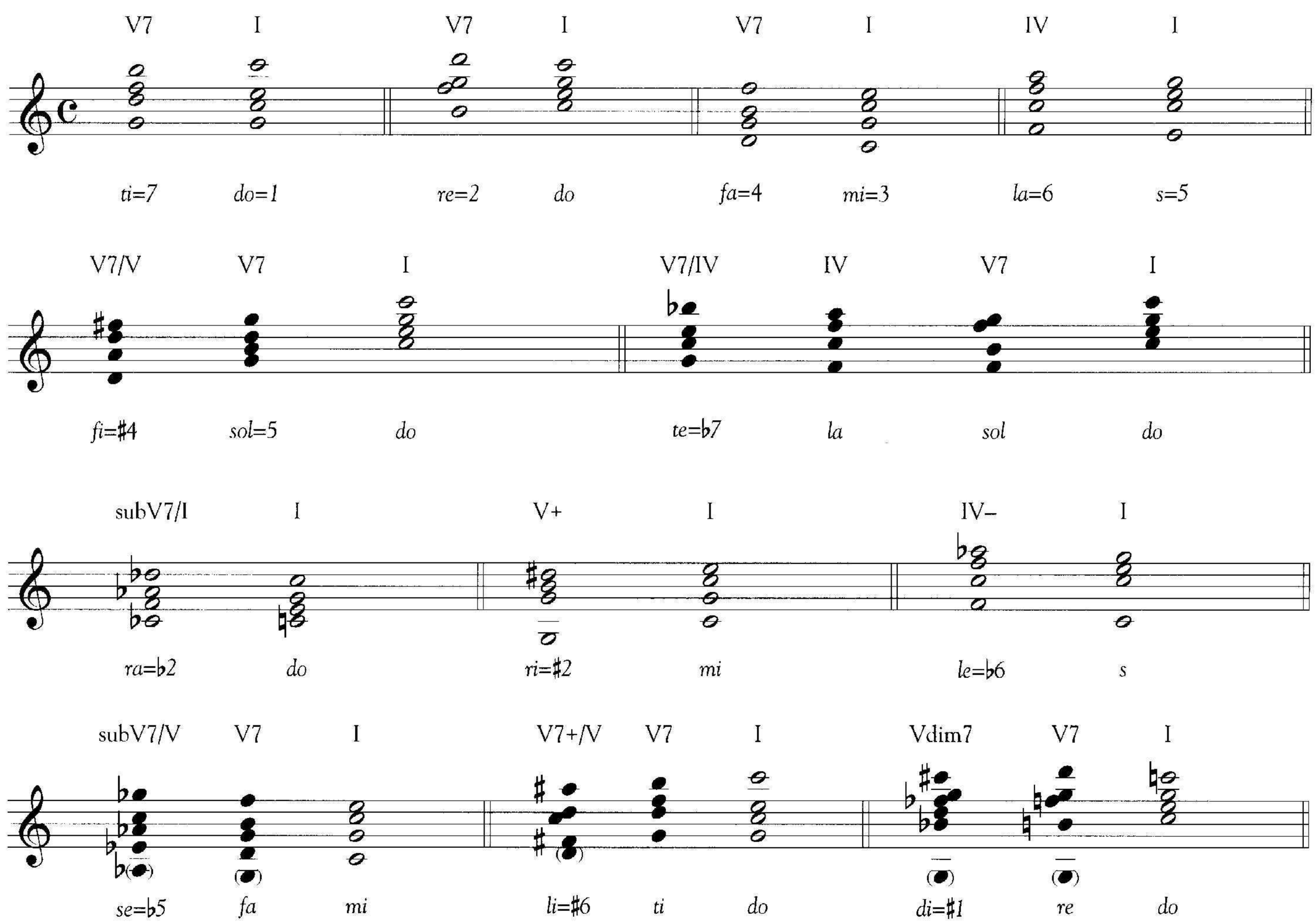
TENDENCY TONE EXERCISES



Read the brief discussion below and pages 38-40 of the General Guidelines and Lessons to understand how to study Tendency Tones. Listen to disk 1, programs 7, 17, and 25. Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

The cadence is a point of strong harmonic activity in a song or progression that will often lead your ear to another tonality, change of section or to a sense of rest or pause. At this point in the harmony, you can sense more sharply the natural tendencies of the notes to gravitate towards the fundamental of the current key centre.

In the following examples, you can see and hear the natural tendencies of notes in the context of cadences moving towards a tonic chord.



The tendency tone study activities are in two parts:

- The **Basic Row** (a group of notes interpreted and sung in pairs, on which the entire exercise is based).
- The **Tendency Tone Exercise** (the pairs of notes from the basic row in random order).

14-Day Working Guide

For a detailed explanation of how to work with tendency tones, read How to Use this Book and the following Tendency Tone chapter. You will not use the study progressions and tunes with this study concept.

Listen to disk 1, tracks 7, 17, and 25.

Day 1

- Study the Basic Row (lesson 1).

Day 2

- Review basic row. Perform Sing Then Play (STP) and Inner Hearing techniques with your study of the Basic Row.

Days 3-7

- Review the Basic Row. Begin the Tendency Tone Exercise for lesson 1, utilizing STP and Inner Hearing techniques (as explained in the Basics section).

Day 8

- Study the Basic Row (lesson 2).

Day 9

- Perform STP and Inner Hearing with the Basic Row of lesson 2.

Day 10-14

- Begin Tendency Tone Exercise for lesson 2, utilizing STP and Inner Hearing techniques. Perform the dictation for lessons one and two as described in the How to Use this Book – About Dictations section.

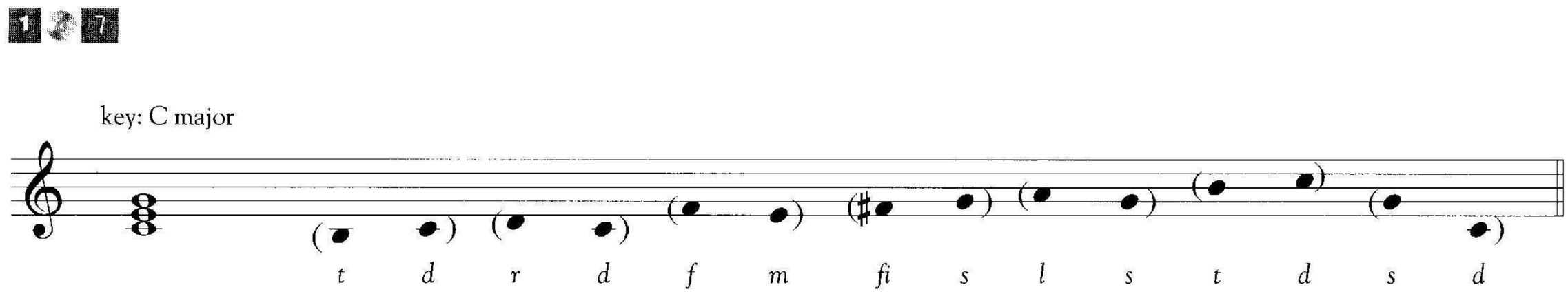
STOP and go on to the Straight Line Exercise.

General Guidelines and Lessons

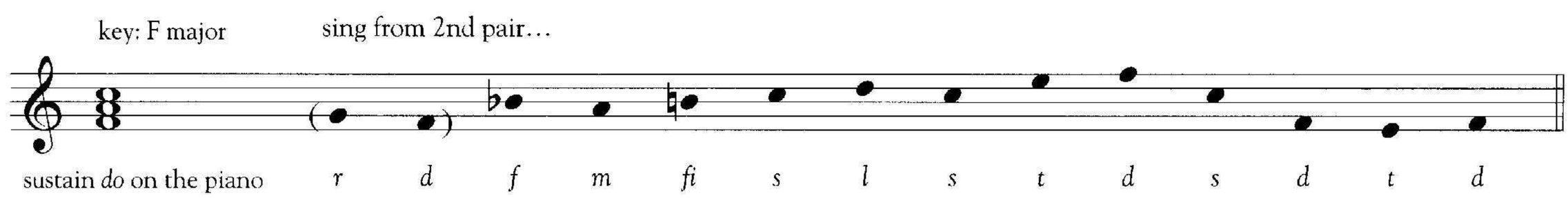
Perform the following steps with all tendency tone lessons:

- Sing and memorize the Basic Row of the first tendency tone activity as written. Play a C major chord, sustain the fundamental in the lower register of the piano while singing.

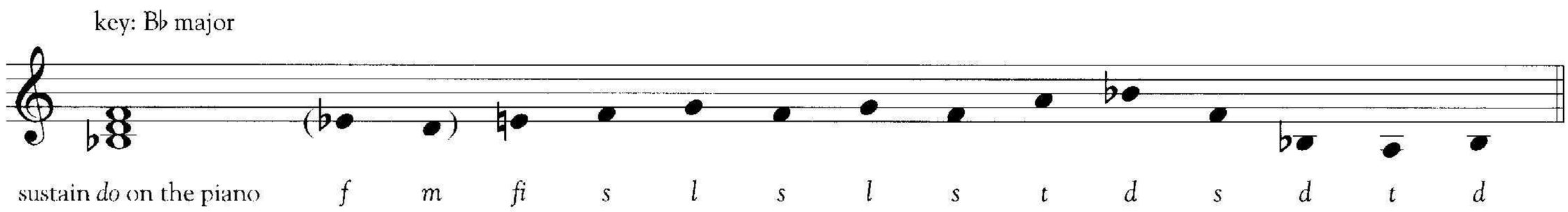
Lesson 1 - Basic Row



- When you can sing the Basic Row as written smoothly from memory, play a cadence in a new key on the piano (F major, for example) and sustain a low F to represent the new tonality. Then, sing the Basic Row from the second pair of notes (*r-d*) and perform all the tendency tones in order completing a circle as in the example below.
- When you play the new tonic key, don't sing, imagine or inner-hear the first pair of notes (*ti-do*), then begin singing from the second pair (*r-d*).



- Next, change key again as in the example below. Sing from the third pair of notes of the Basic Row (in this case, *fa-mi*) and perform in a circular pattern as before.



Notice that the notes change while the syllables stay the same. With the MOVABLE DO system, the syllables communicate the scale step degrees of the the notes in any key. In the previous example in the key of B♭ major; the notes for *fa-mi* are E♭ and D, the third and fourth steps of the B♭ scale.

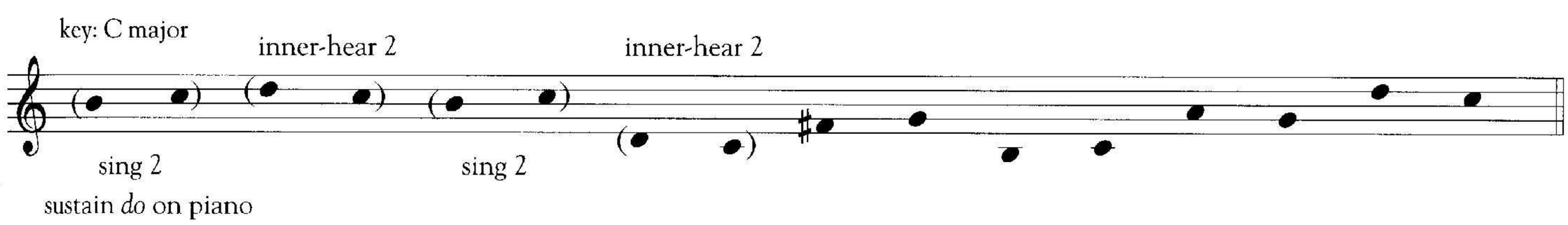
You should strive to sing the Basic Row, starting from any of the pairs completely from memory. When you change keys you will only have to think the **sound** of the scale step degrees, not the specific notes!

- Continue in this fashion; changing keys and beginning the basic row with the next pair of tendency tones and completing the circle.
- Remember to sing very slowly. Listen to the **tonal quality** of each note against the sustained bass note.
- Practice for about 15-20 minutes like this before going on to the Tendency Tone Exercise.

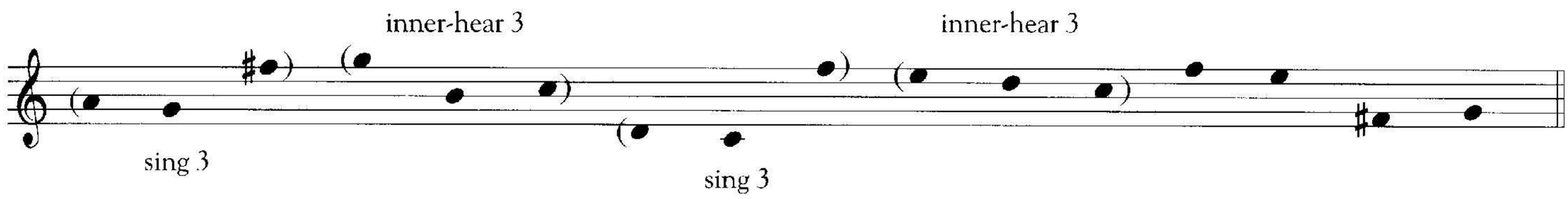
Tendency Tone Exercise

After each basic row, you will see the tendency tone pairs presented in random order. While sustaining a low *do* on the piano, perform the pairs using the SING THEN PLAY technique as described in a previous section. A good practice is to restart from the beginning each time that you fail to perform a pair of tendency tones while using STP. Go very slowly and instead of thinking to complete an exercise, work in 15-20 minute periods before applying inner hearing exercises.

Use inner hearing to practice the tendency tones. Sing and imagine in groups of twos as indicated in the example below. Remember to sustain *do* in the lower register of the piano while performing this exercise.

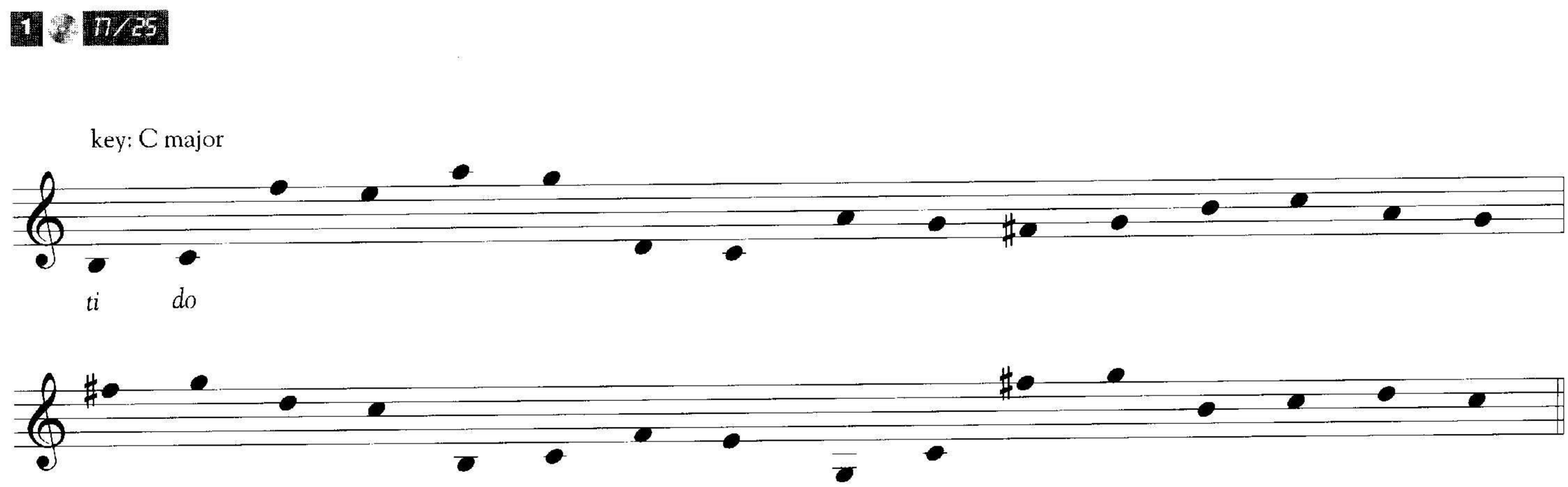


Inner-hear and sing the tendency tone pairs in groups of three! Study the example below.



The Tendency Tone Exercises will normally be presented as in the example below, without parenthesis or written instructions. They will also appear in different keys! The following example is the Tendency Tone Exercise for lesson 1.

Lesson 1 - Basic Row



Always apply the suggested techniques with care and patience. When you feel comfortable with a lesson, advance to the next which will add another pair of tendency tones.

Practice responding to the tendency tone dictations vocally and instrumentally in "real time" without stopping the recording. Don't worry if you don't get all of them immediately. With study, your response time will shorten.

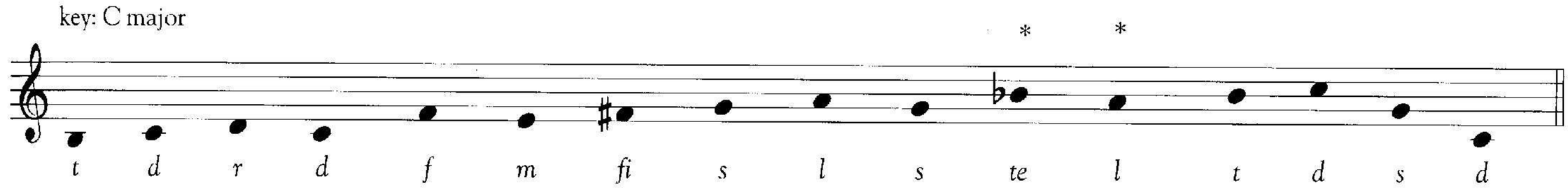
Each day, practice listening and responding to the same dictation exercise, but no more than two times per session, until you are responding with ease both vocally and instrumentally. Delay checking the solutions until you are sure of your responses.

Don't guess or "fish" for the notes on your instrument, instead make a decision as to what you think the notes are and play. You will know immediately if you are correct.

Begin working with the dictations for lessons one and two only after you have mastered the exercises of course. It is at this time, while routinely using the dictations for lesson one and two, that you begin to study the exercises for lessons three and four. Continue this pattern; always performing the dictations for the previous two lessons.

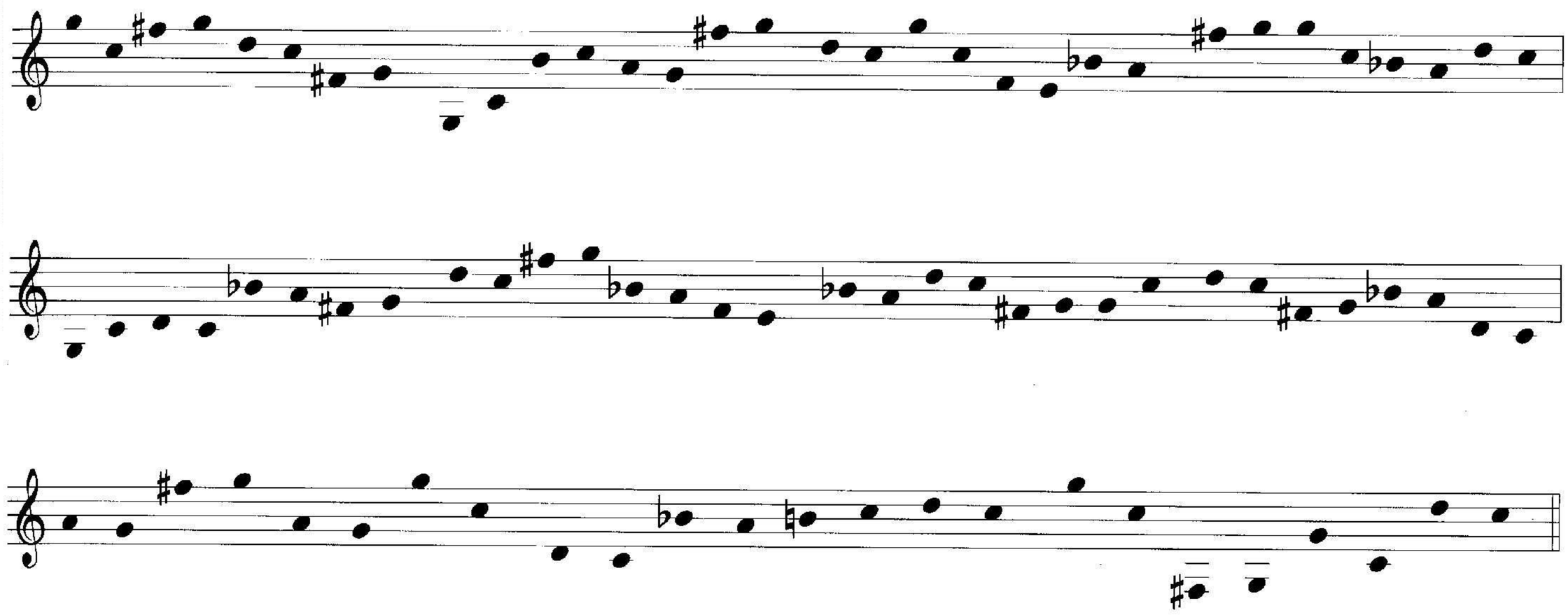
Study lesson two in the same fashion as was described for lesson one: practice first with the Basic Row and then with the Tendency Tone Exercise. Lesson two adds the ♭7 to 6 degrees, *te-la* *.

Lesson 2 - Basic Row



The Tendency Tone Exercise below contains the addition of *te-la*. Remember to sustain *do* in the low register while performing this exercise. Another idea is to perform tendency tones over a one-note bass line that you make and record yourself.

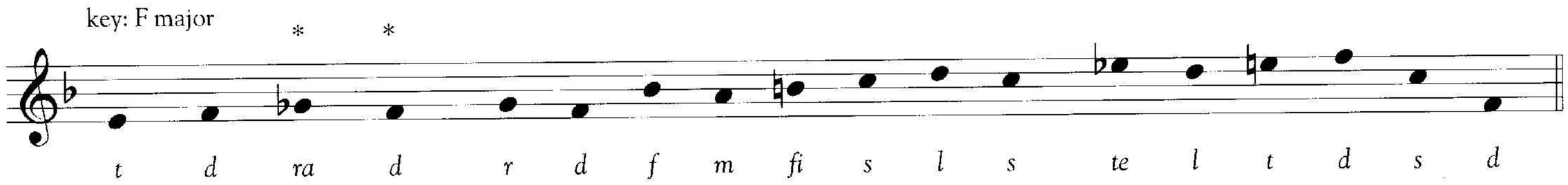
Tendency Tone Exercise



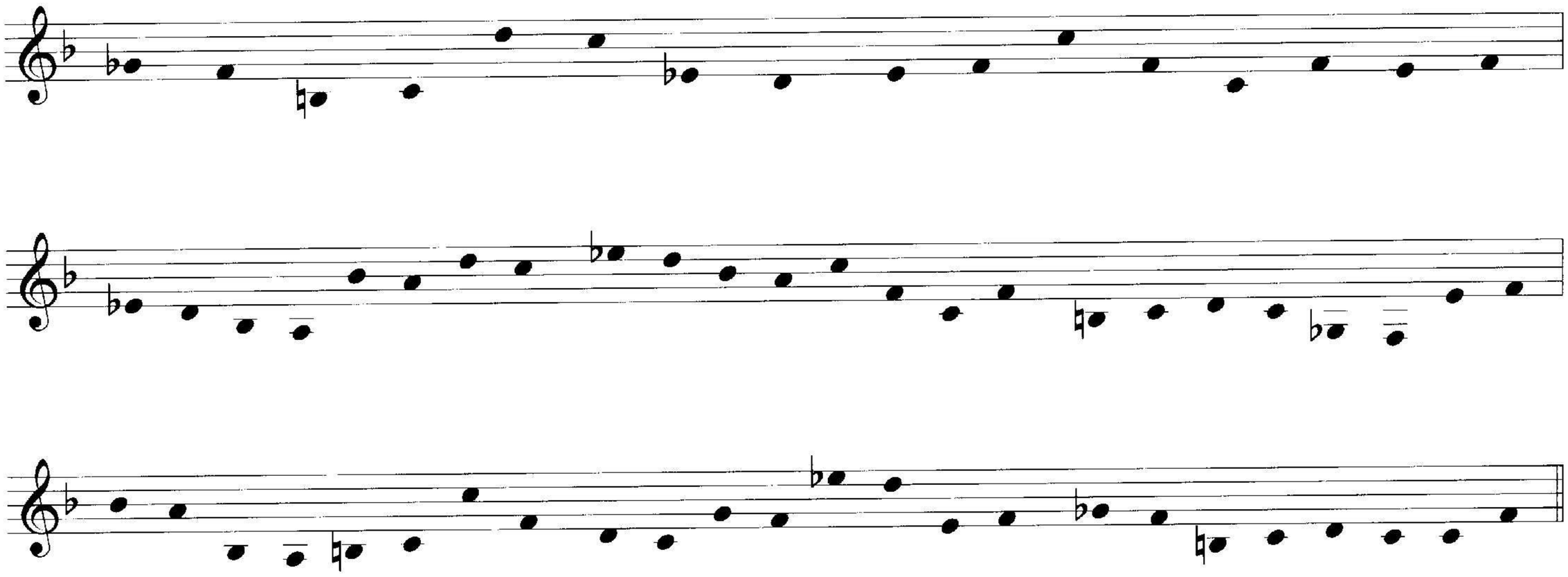
Sing the full range of the notes represented. If a pair of notes fall outside of your vocal range, don't worry about it, displace them an octave in either direction and sing them where you can.

Lesson 3 - Basic Row

key: F major

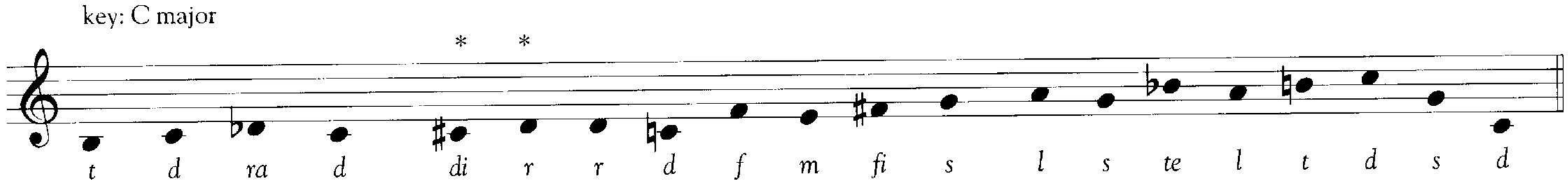


Tendency Tone Example

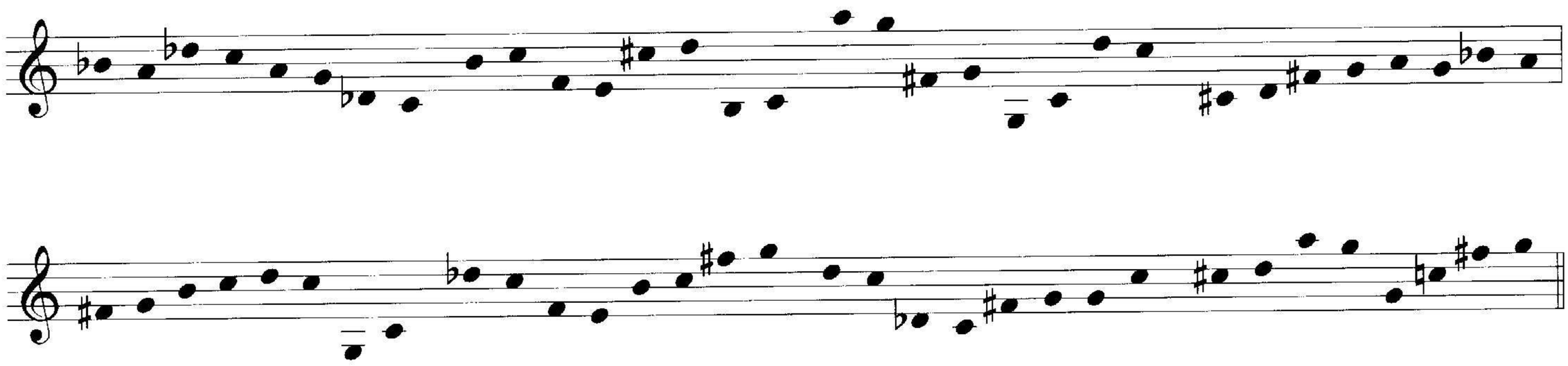


Lesson 4 - Basic Row

key: C major

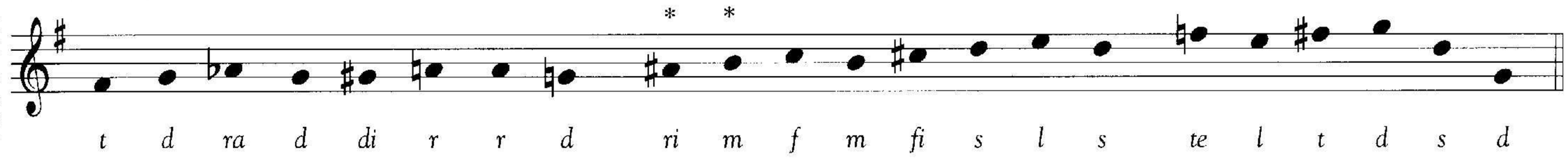


Tendency Tone Example

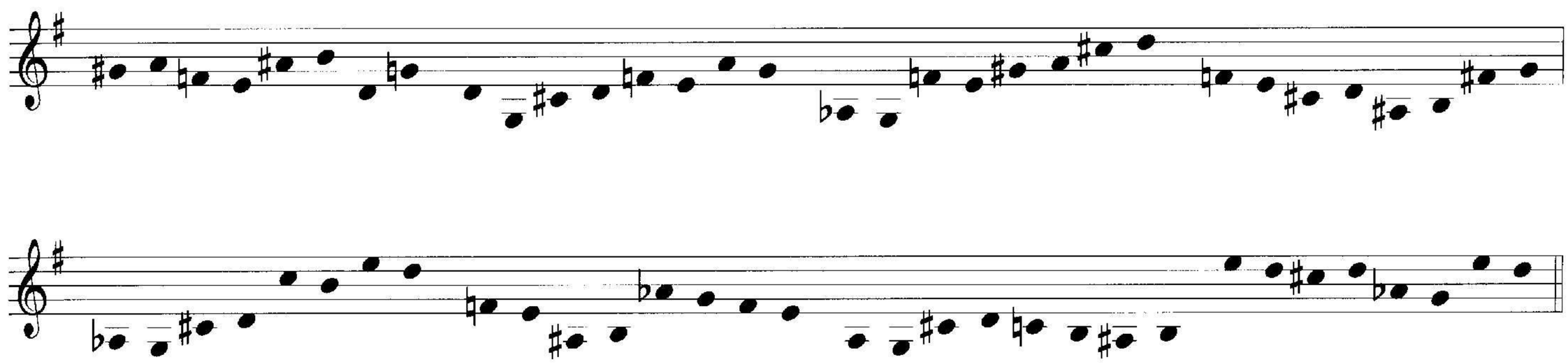


Lesson 5 - Basic Row

key: G major

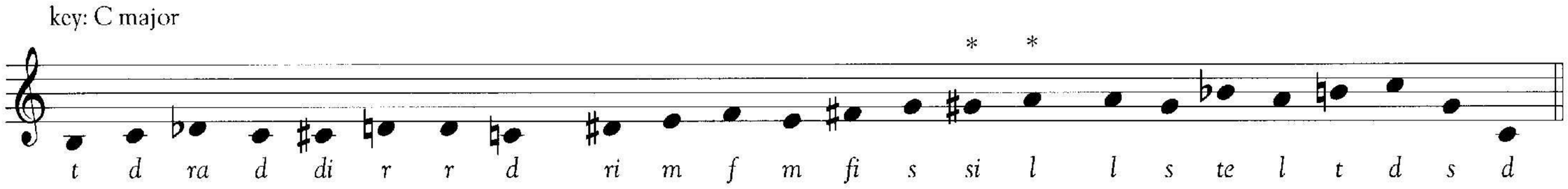


Tendency Tone Example

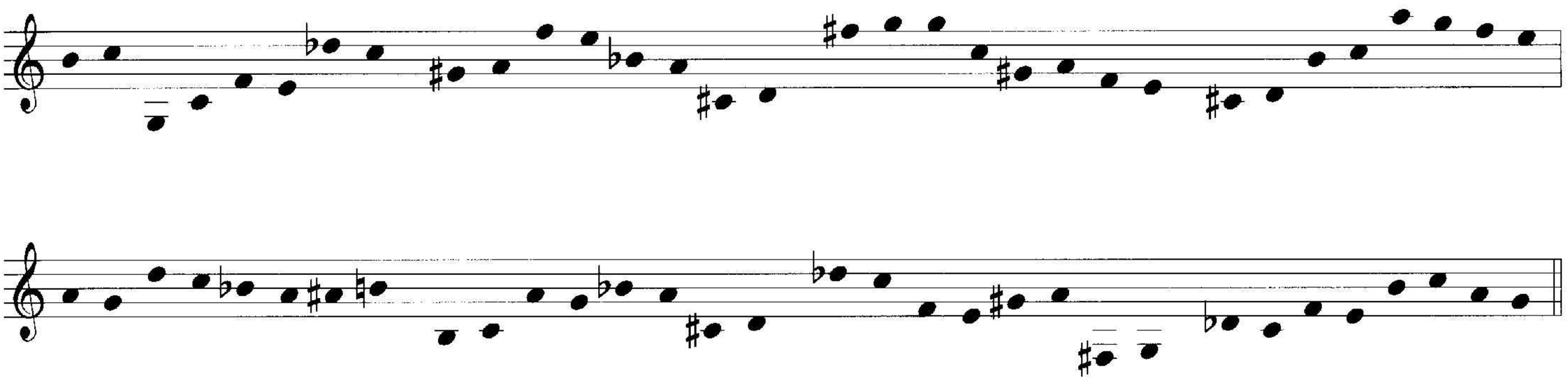


Lesson 6 - Basic Row

key: C major

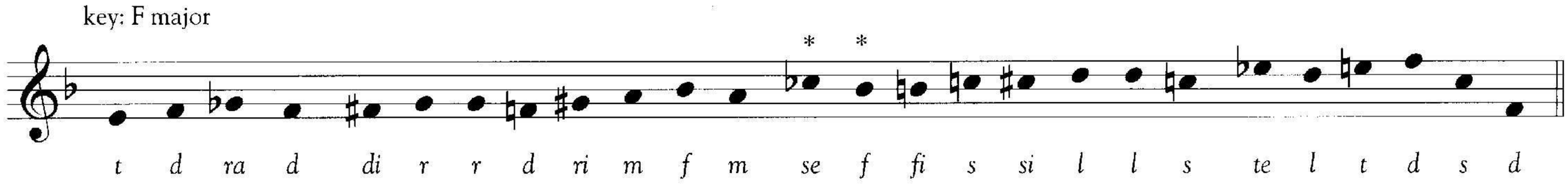


Tendency Tone Example

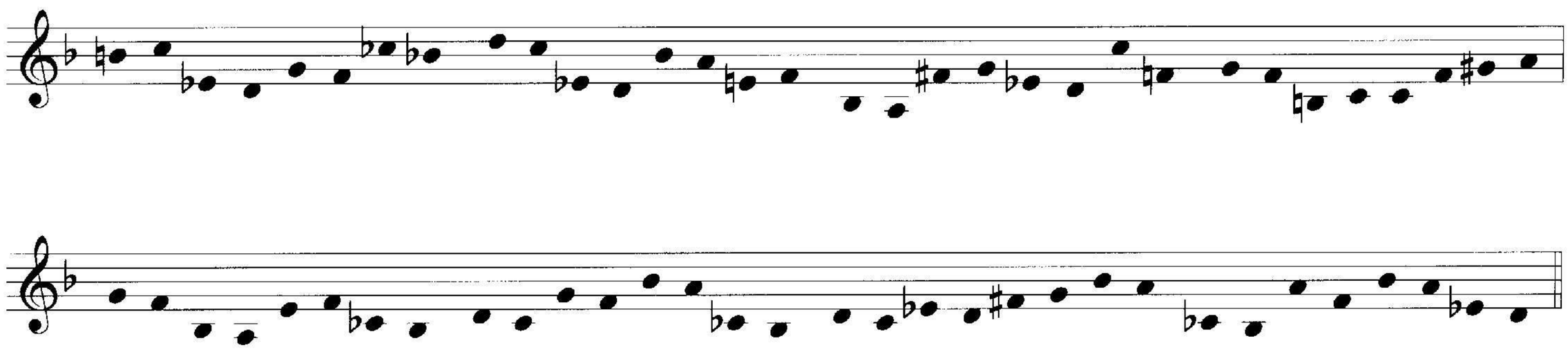


Lesson 7 - Basic Row

key: F major

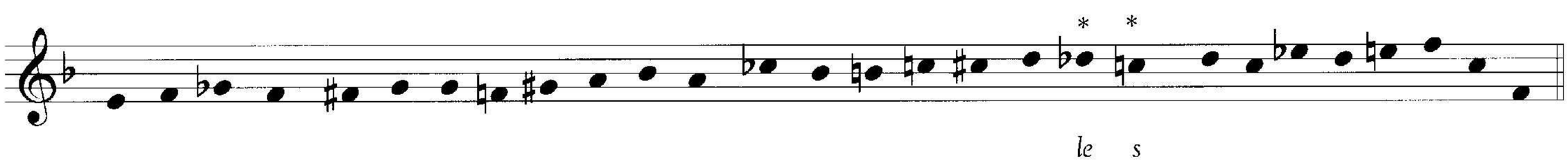


Tendency Tone Example

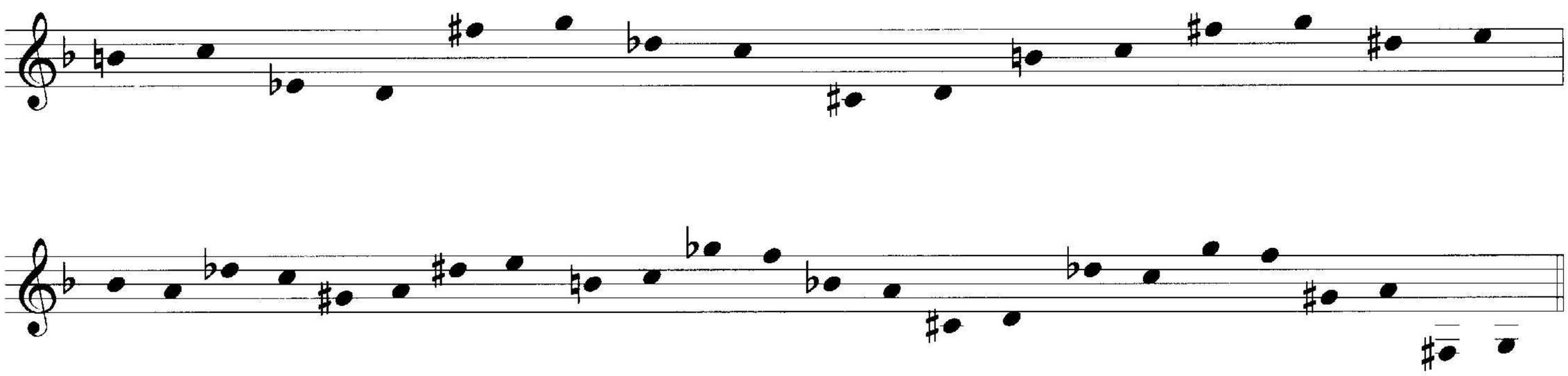


Lesson 8 is in the same key as the previous exercise, adds *le-sol*.
Pay close attention to all accidentals.

Lesson 8 - Basic Row



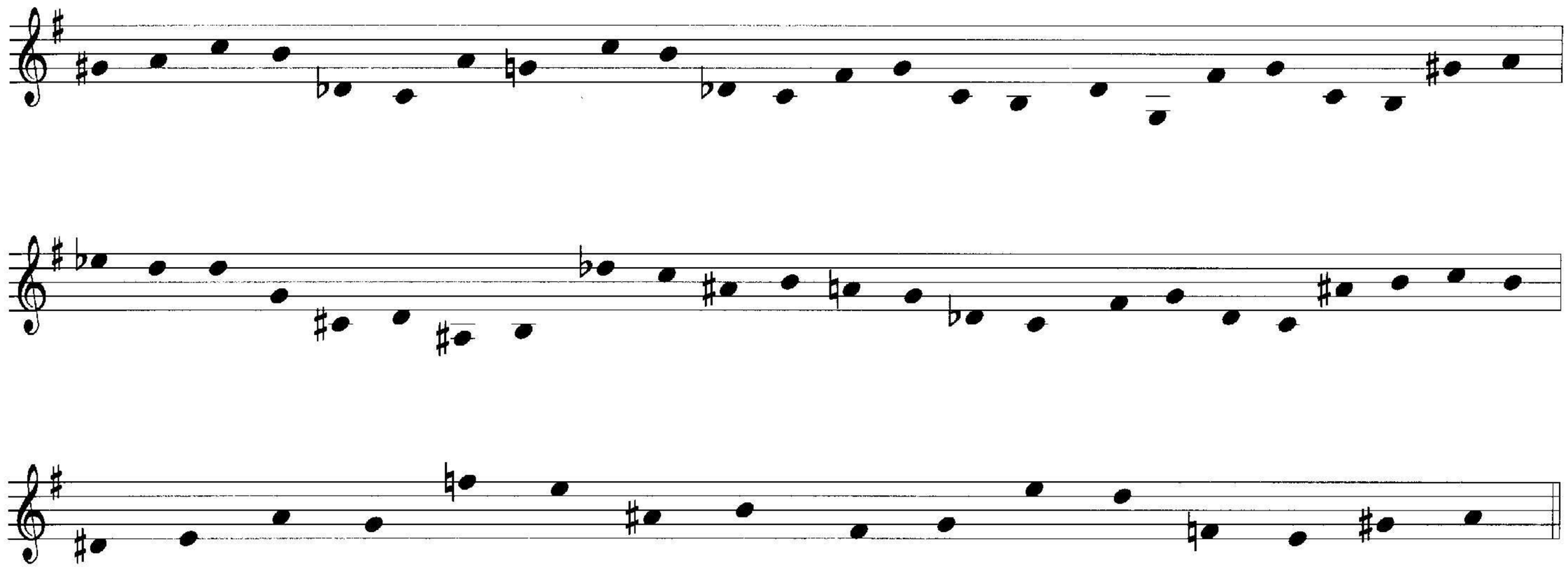
Tendency Tone Example



For lessons 9 and 10 use all the previous tendency tones introduced.

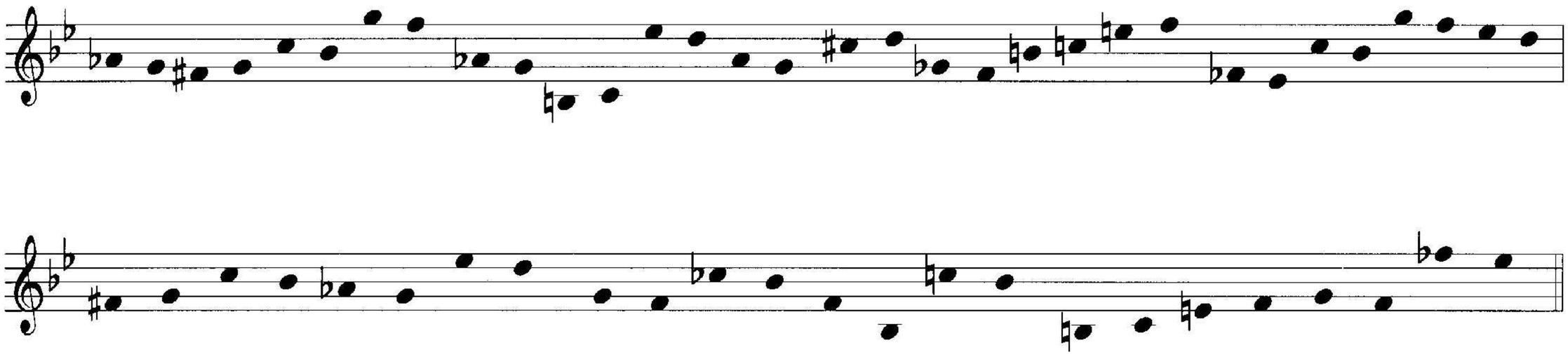
Lesson 9 - More Practice

key: G major



Lesson 10 - More Practice

key: B♭ major



Dictation

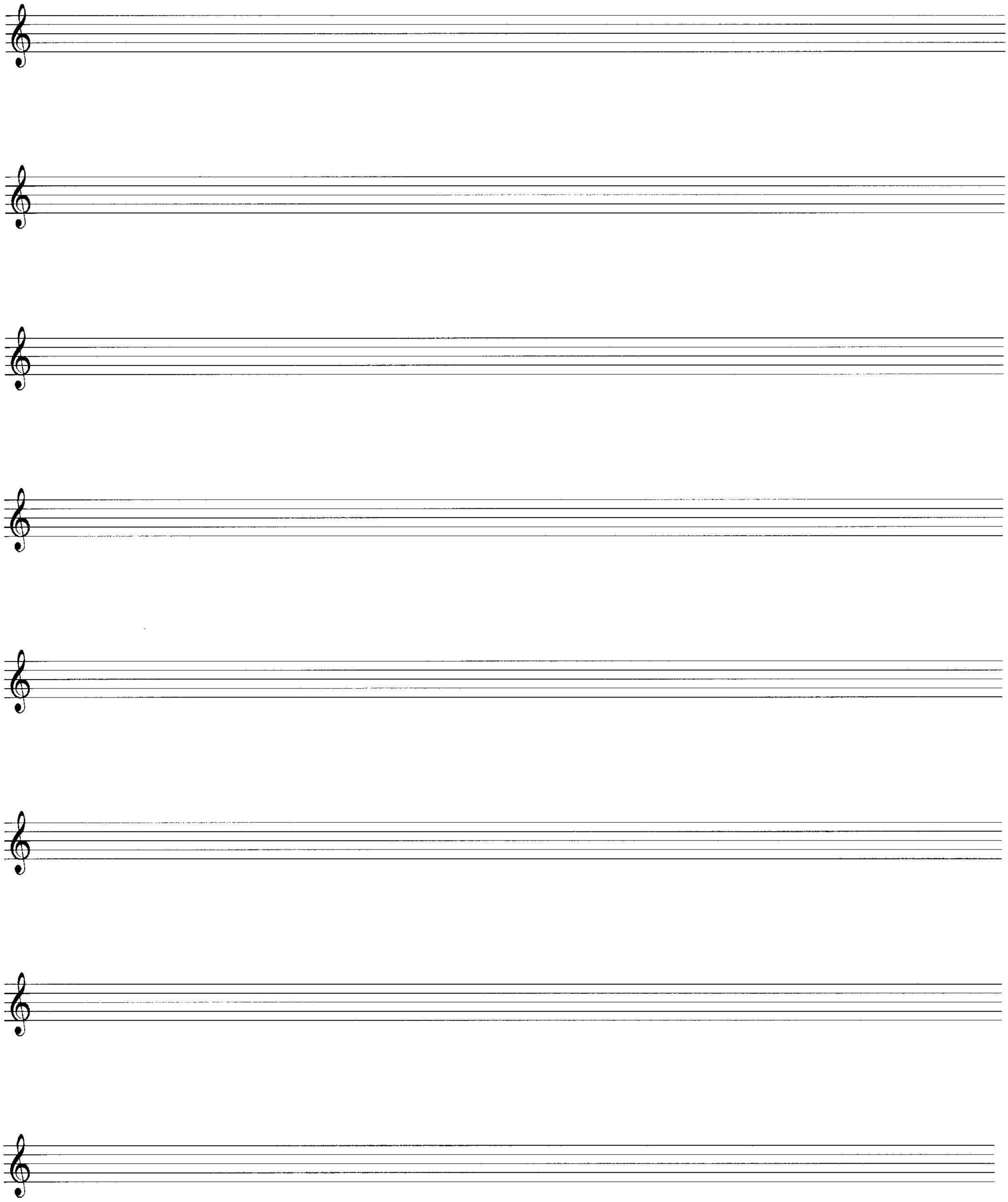
Practice responding to the tendency tone dictations vocally and instrumentally in "real time" without stopping the recording. Don't worry if you don't get all of them immediately. With study, your response time will shorten.

Each day, practice listening and responding to the same dictation exercise, but no more than two times per session until you are responding with ease both vocally and instrumentally. Delay checking the solutions until you are sure of your responses.

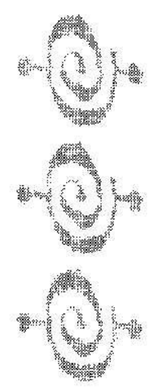
Don't guess or "fish" for the notes on your instrument, instead make a decision as to what you think the notes are and play. You will know immediately if you are correct.

Begin working with the dictations for lessons one and two only after you have mastered the exercises of course. It is at this time, while routinely using the dictations for lesson one and two, that you begin to study the exercises for lessons three and four. Continue this pattern; always performing the dictations for the previous two lessons.

	#2		
LESSONS 1 AND 2	24	C	1-10
LESSONS 3 AND 4	25	F	1-10
LESSONS 5 AND 6	26	G	1-10
LESSONS 7 AND 8	27	C	1-10



STRAIGHT LINE EXERCISE



As a first step, read the Straight Line Exercise chapter. Listen many times to the recorded examples. Try singing along with the recording. Be careful to use the correct solfege syllables. Listen to: disk 1, tracks 8, and 9.

Follow the 14-Day Working Guide. Do as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

With the Straight Line study concept you perform ascending and descending stepwise lines through a harmonic progression. To do this you have to think and perform in the correct mode of each chord while at the same time thinking and singing the notes in relation to the key. In effect, you perform scales through the chord changes.

It is a good idea to have already mastered harmonic bass lines to the progressions with which you intend to practice the straight line exercise. Perform your scales within one octave and begin all of your studies with long notes, eventually progressing to shorter note values.

General Guidelines

- Continue to study harmonic bass lines to the ten study progressions in a routine fashion.
- Commit to memory the six scale qualities presented in this chapter. Be sure to master them both vocally and technically on your instrument.
- Perform vocally and instrumentally the Straight Line Exercise for a couple of the study progressions from the first degree of the key; *do* to *do* while looking only at the chord symbols.
- Later, perform a Straight Line Exercise from the first degree of the key; *do* to *do* with one of the study tunes.
- Repeat the above with a couple other progressions but begin from the second note of the tonic scale *re*. Perform within an octave: *re* to *re*.
- Follow it up by performing another of the study tunes beginning from the second degree of the scale.
- Continue this pattern.
- Work exclusively with the piano before trying to perform with the recorded tracks for the progressions and tunes.

As much as possible, always review the previous day's work.

Real Life Dictation

Chet Baker, I Thought About You (bar 1 of solo), *Chet Baker Meets the Space Jazz Trio* (Philology)

In this recording you can find an example of Chet using the Straight Line technique as a part of his improvised solo!

14-Day Working Guide

For a detailed explanation of how to work with the Straight Line Exercise, read How to Use this Book and the following Straight Line chapter

Listen to disk 1, tracks 8, and 9.

Days 1-3

Practice the Lydian ♭7 and Dorian scales in the keys of C, F and B♭. Follow the suggestions in the chapter and perform a Straight Line from *do* to *do* over Study Progressions 1 and 2.

Days 4-7

While continuing to practice the Straight Line Exercise over the first two Study Progressions, begin to practice a Straight Line over the chord changes of Tune 1 (My Foolish Harve).

Days 8-10

Perform a Straight Line from *re* to *re* over Study Progressions 1 through 4.

Days 11-14

While continuing to practice the Straight Line Exercise over the first four Study Progressions begin to practice a Straight Line over the chord changes of Tune 2 (Take That Train). Practice from *do* to *do*, and from *re* to *re*, always within one octave.

STOP Straight Line activity, go on to the Cycle of Fourths Interval Exercises.

Learn the Sound

of these scales by singing them with the proper solfege syllables over a low sustained C. Work to master them on your instrument in all keys.

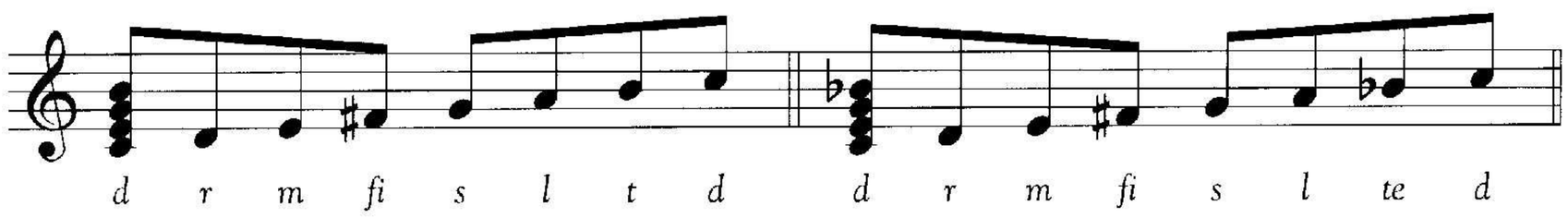
You will use the six scales below to perform the Straight Line activity.

The natural fourth or eleventh degrees respectively produce minor second and minor ninth intervals above the third. They are perceived as non-harmonic tones in major and are avoided most of the time except in a passing tone context. Therefore we will use the ♯4 (♯11) from Lydian on major chords and the ♯4 from Lydian♭7 on dominant seventh chords.

The flat second degree is found in the Locrian scale but is also a non-harmonic tone and therefore is usually avoided on minor seventh flat five chords. We will use the major ninth on –7(♭5) chords derived from the Locrian♯2 scale, the mode produced at sixth degree of melodic minor.

Lydian
(♯4)

Cmaj7

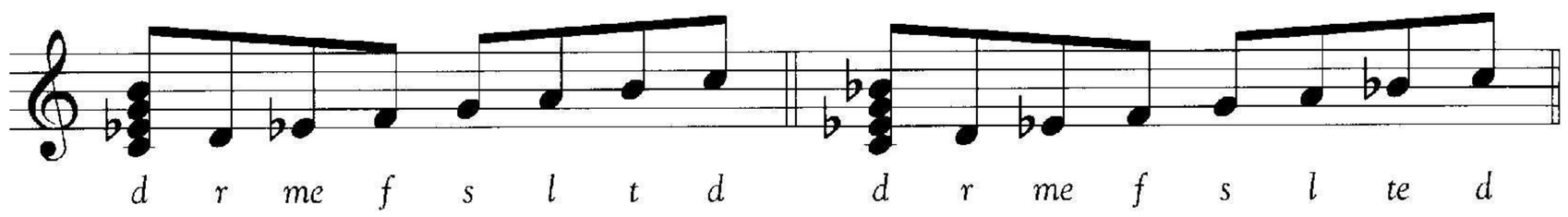


Lydian ♭7
(♯4, ♭7)

C7

Melodic Minor
(♭3)

C–(maj7)

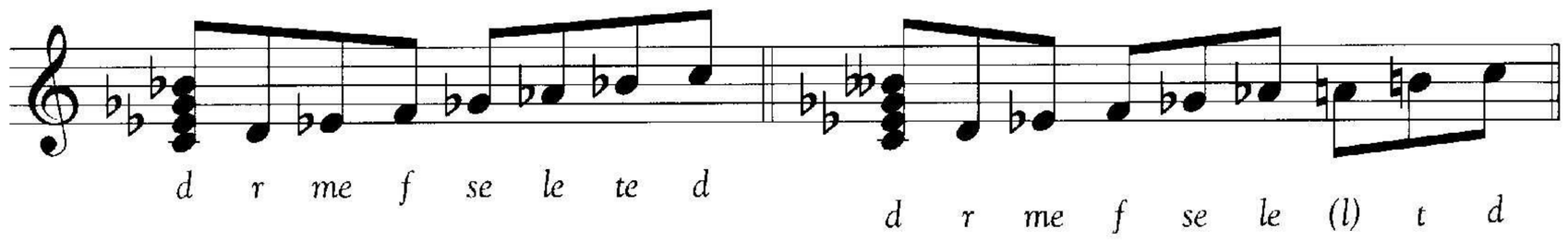


Dorian
(♭3, ♭7)

C–7

Aeolian ♭5
(♭3, ♭5, ♭6, ♭7)

C–7(♭5)



Whole/Half
Diminished

C°7

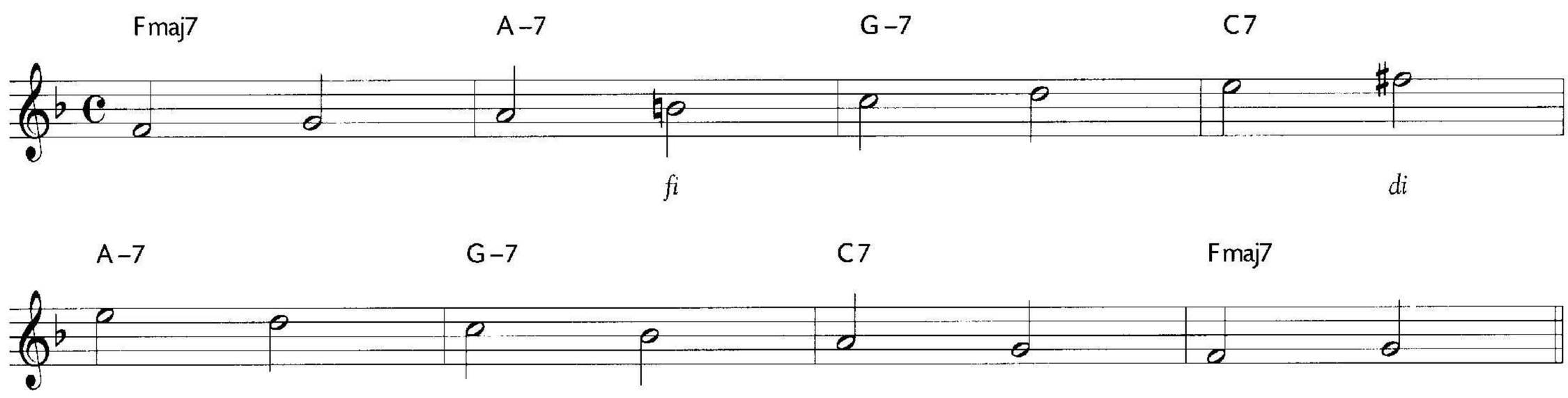
Begin learning the sound of these scales by singing scale patterns with each one. With your instrument, study one scale a day in all keys thinking the solfege as your play. Commit them to memory.

Straight Line

In this section, you will begin to develop your ability to sense the character of individual notes within the context of a chord progression. You will also learn a practical way to study modes and scales.

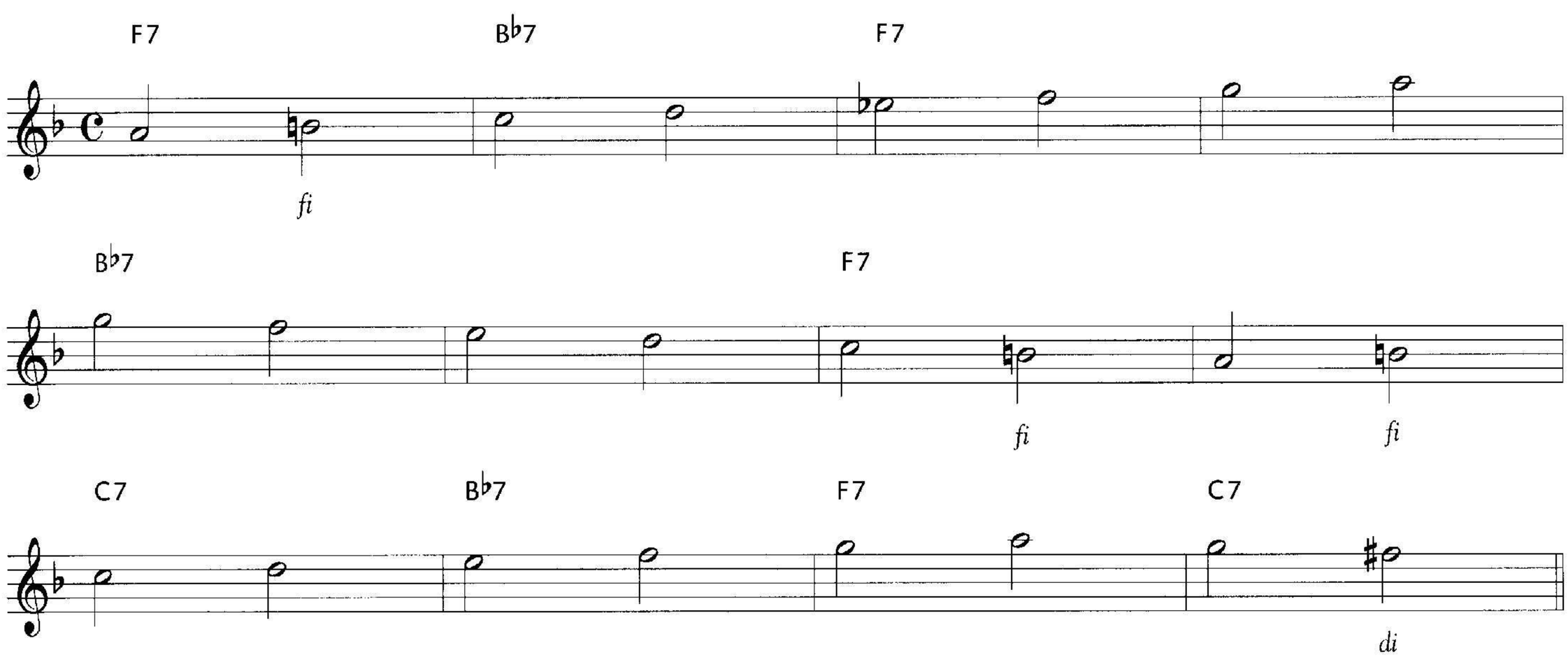
Perform the Straight Line Exercise over the progressions as shown and explained on the recording. Use the 10 Study Progressions whose bass lines you have already learned, to perform the Straight Line Exercise with the variations described: beginning from other notes of the tonic key, beginning with a descending line, performing quarter and eighth-note lines, etc.

1 8

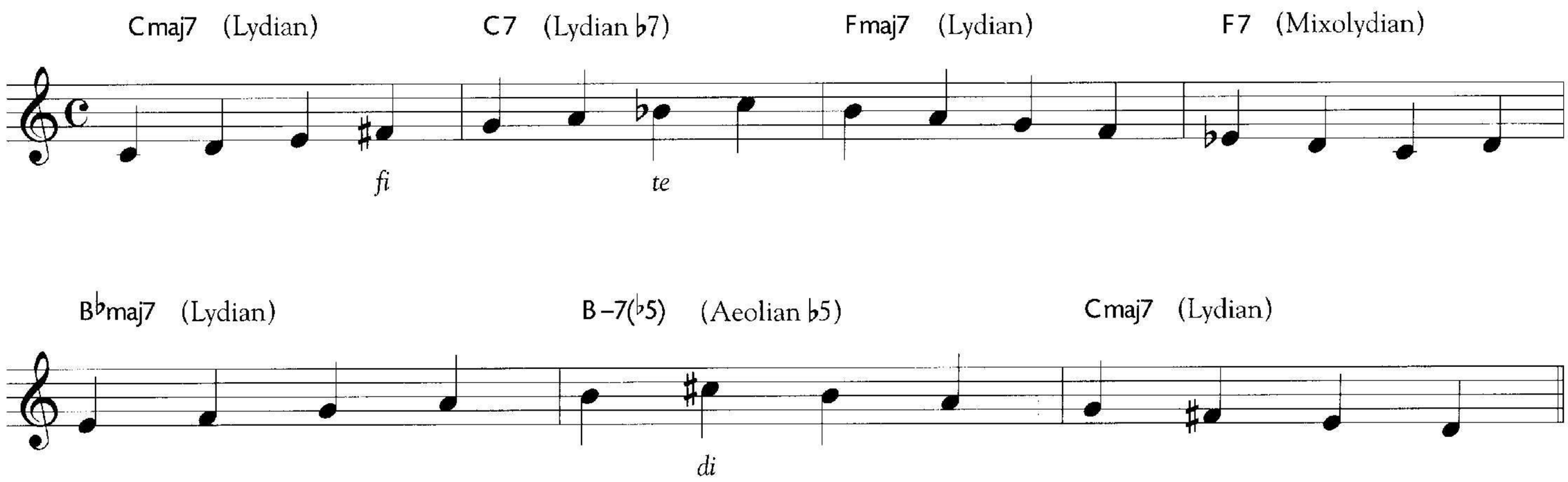


The following example shows how you can start from any degree of the scale, as long as you are performing an appropriate tension for the chord at that point.

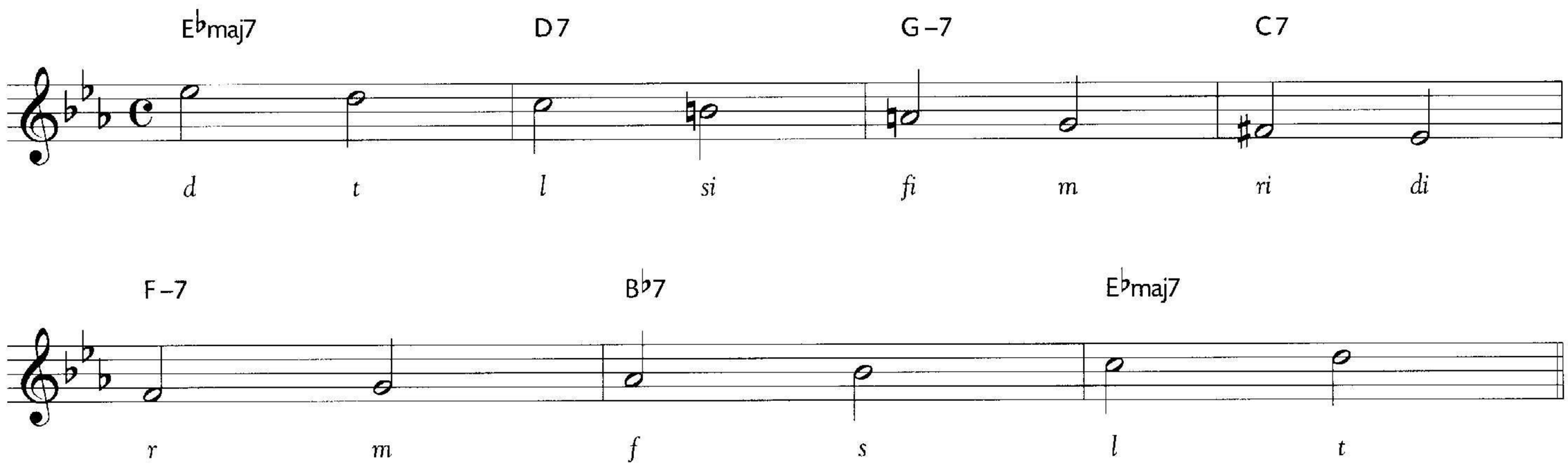
1 9



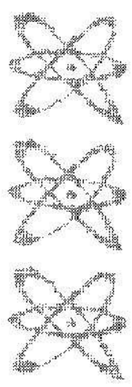
Below is an example of performing a quarter-note Straight Line through chord changes.



The following example begins with a descending line.



CYCLE OF FOURTHS EXERCISES



As a first step, read the entire Cycle of Fourths Exercises chapter for a detailed explanation of this approach. Listen many times to the recorded examples. Try singing along with the recording. Be careful to use the correct solfege syllables (disk 1, tracks 10, 11, 18, 23, 28, and 29).

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

The following exercises use the **diatonic** cycle of fourths from which to perform specific intervals. There are five variations of the exercise. They are referred to as the Five Procedures and are indicated with a P and a number.

VERY IMPORTANT: Practice one interval at a time. Begin with diatonic intervals. Study chromatic "fixed" intervals (explained in the chapter) after you have completed diatonic seconds through sevenths.

Always sustain a tonic *do* as you sing very slowly, using the STP technique, overlapping notes with the piano. When playing the exercises work to memorize and think the solfege as you go. As soon as you can, perform without looking at the page. You should perform these exercises on your instrument as well, changing the key each day and thinking the solfege as you play. Do not skip the singing aspect of these activities!

Practice with progressions and tunes only after you have achieved some success with the Cycle of Fourths Exercises.

General Guidelines

- Practice the cycle exercise as described in the chapter, all procedures with diatonic seconds (2nds).
- Practice diatonic seconds (procedure 1 [P1] and procedure 4 [P4] only) with two or three of the study progressions. (See Intervallic Procedures with Chord Progressions, page 72.)
- Later, apply diatonic seconds, P1 and P4 only, to one of the study tunes located at end of the book.
- Repeat the above with thirds.
- Practice the Cycle Exercise as described, all procedures with diatonic thirds (3rds) but continue to review 2nds.
- Practice diatonic thirds and seconds (procedure 1 [P1] and procedure 4 [P4] only), with the previously used progressions.
- Apply diatonic thirds and seconds, P1 and P4 only, to the previously used study tune.

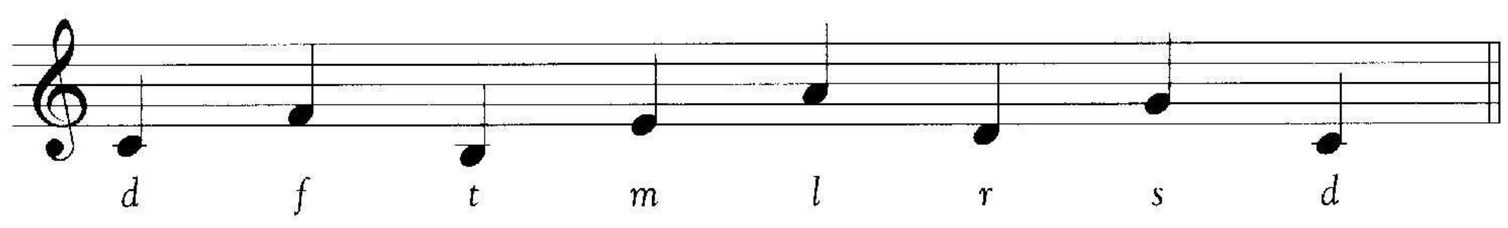
Continue to review all previous intervals as you advance through from seconds to sevenths. Or you can choose to study in a routine fashion, one interval at a time, while you advance through the other study concepts in the book.

Always remember to reinforce your work by performing harmonic bass lines to the progressions with which you are working. Use your own judgement in terms of your pace of study. If you are making a lot of errors with the cycle of fourths interval exercises and cannot perform in a slow but smooth manner, you are not ready to go on to the next challenge, which is performing intervals on the chord changes of a tune.

Perform all the above exercises *with other modes and scales*. For example, to perform diatonically the cycle of fourths with the Dorian scale you would sing: *do, fa, te* (♭7), *me* (♭3), *la, re, sol, do!*

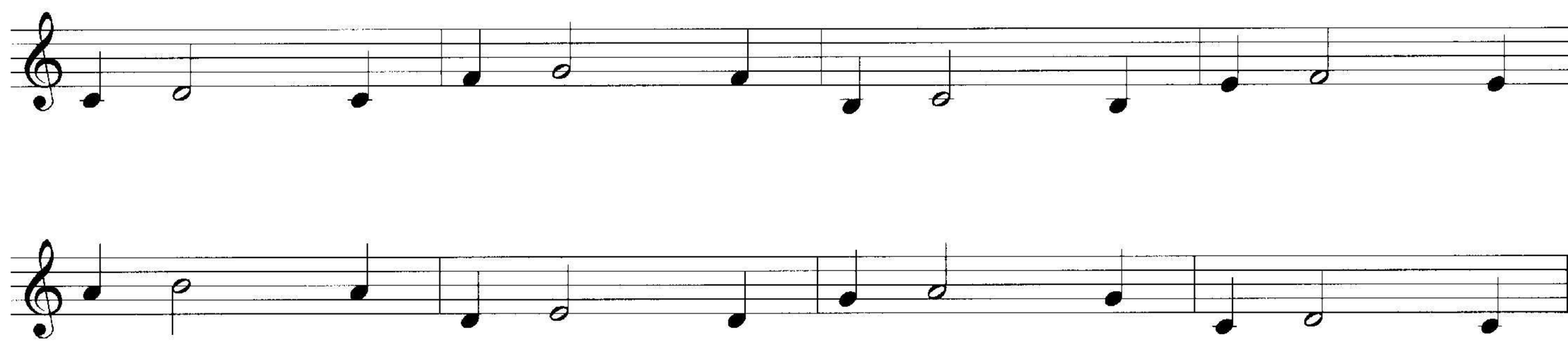
The Five Procedures

The five procedures are based upon the diatonic cycle of fourths in major.



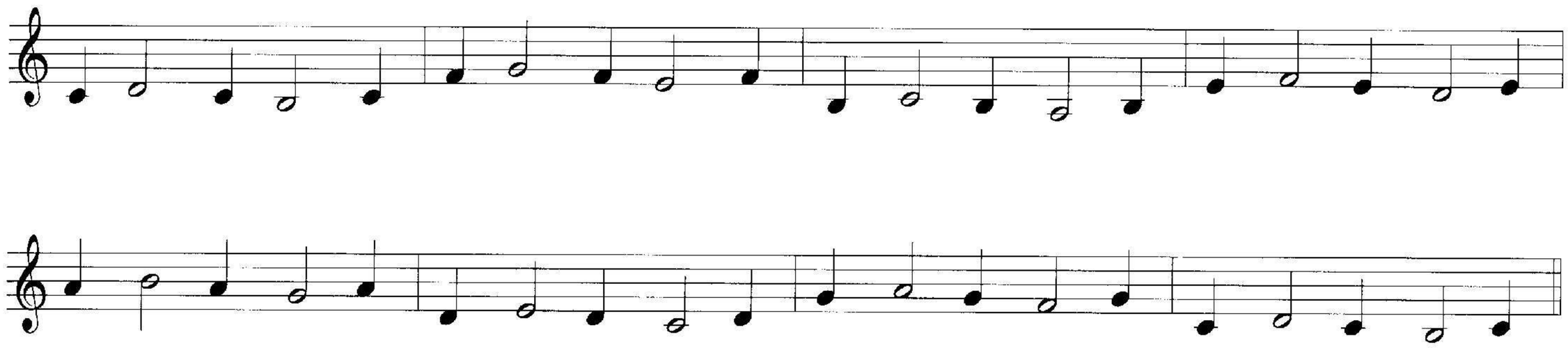
With procedure 1 you perform a diatonic interval above and then return to each degree around the diatonic cycle of fourths.

Procedure 1 – Diatonic seconds



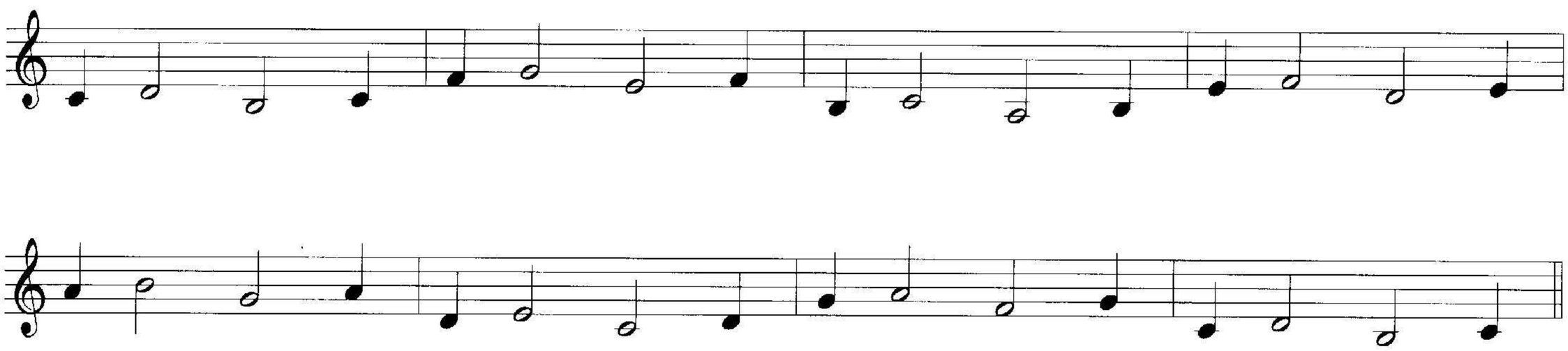
In procedure 2, you perform the interval above and below each note.

Procedure 2



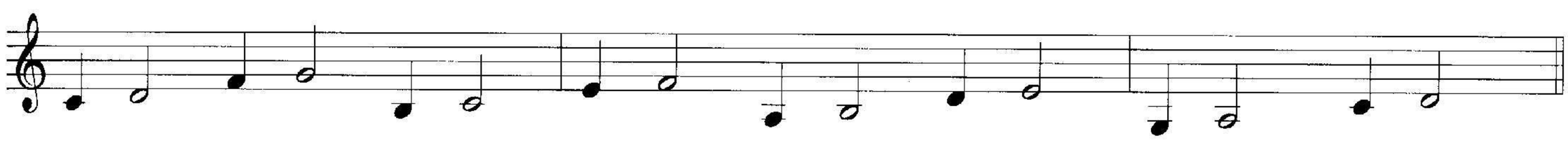
Procedure 3 is similar to procedure 1, except that there is no return in between.

Procedure 3



With procedure 4, you simply perform the same diatonic interval in one direction with no return.

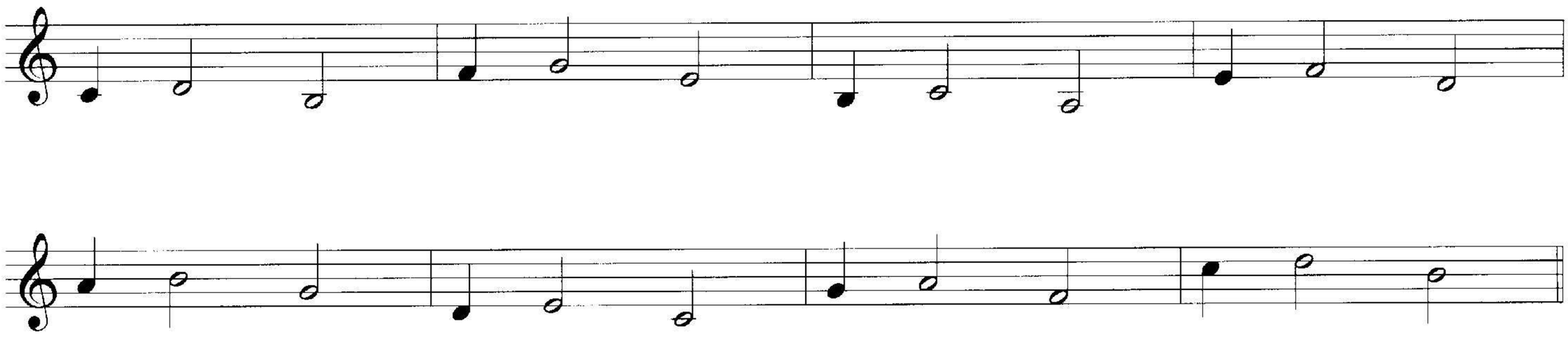
Procedure 4



With procedure 5, perform the same interval above and below with no return in between.

Procedure 5

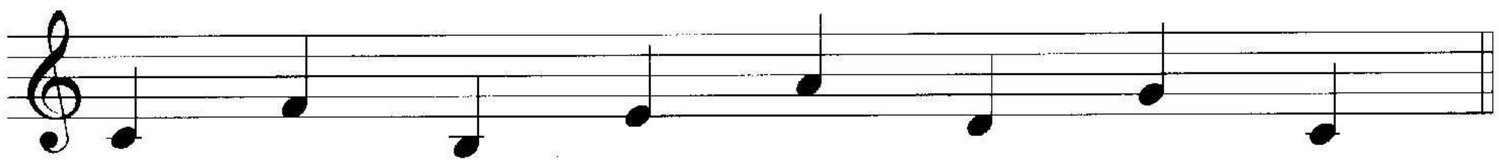
1 29



It is advisable to sustain a fundamental as a bass note when you sing the cycle of fourths interval exercises. Before trying these exercises, listen and study the recorded examples.

All of the directions of the intervals can be reversed.

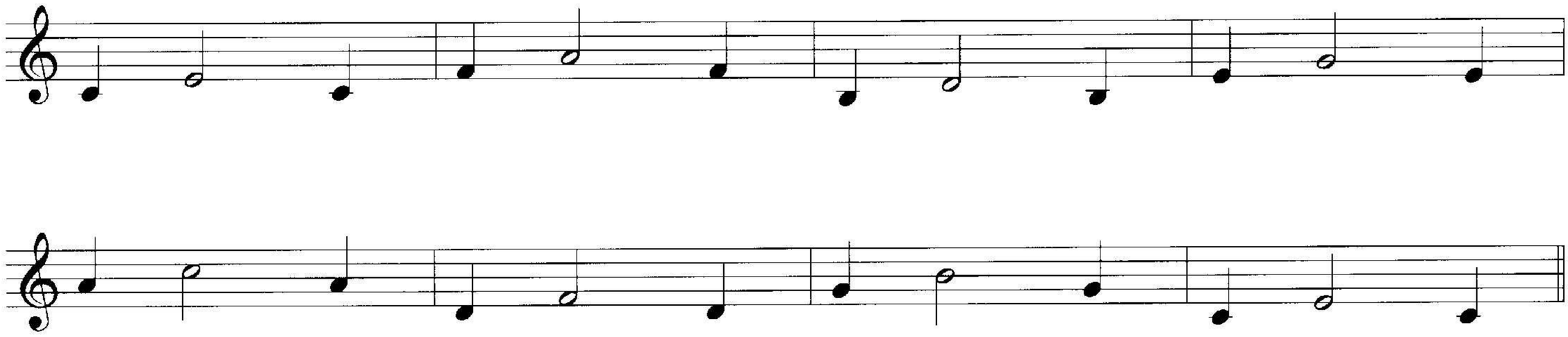
Cycle of Fourths



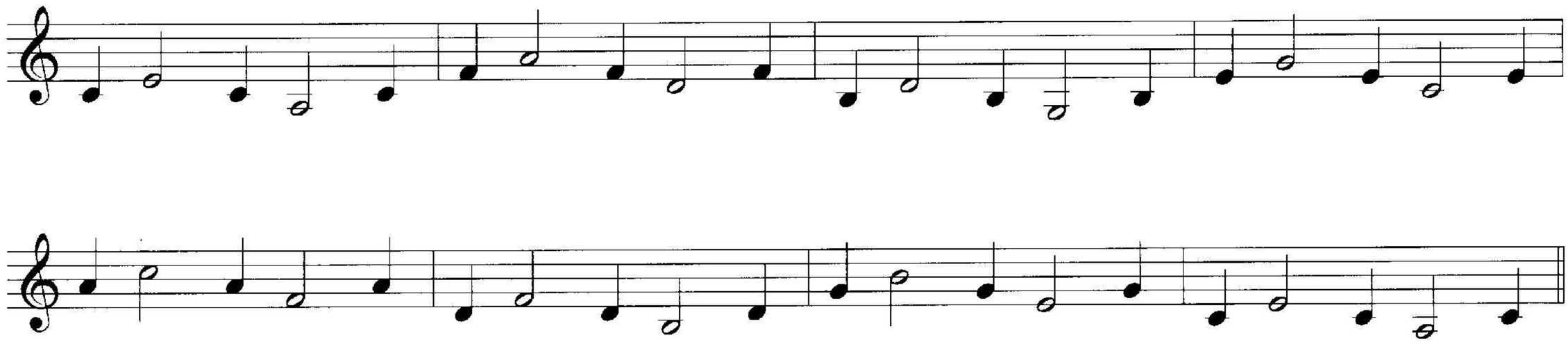
Notice that the five procedures have the same "shape" as before but now are performed with thirds.

Procedure 1 - Diatonic Thirds

1 10

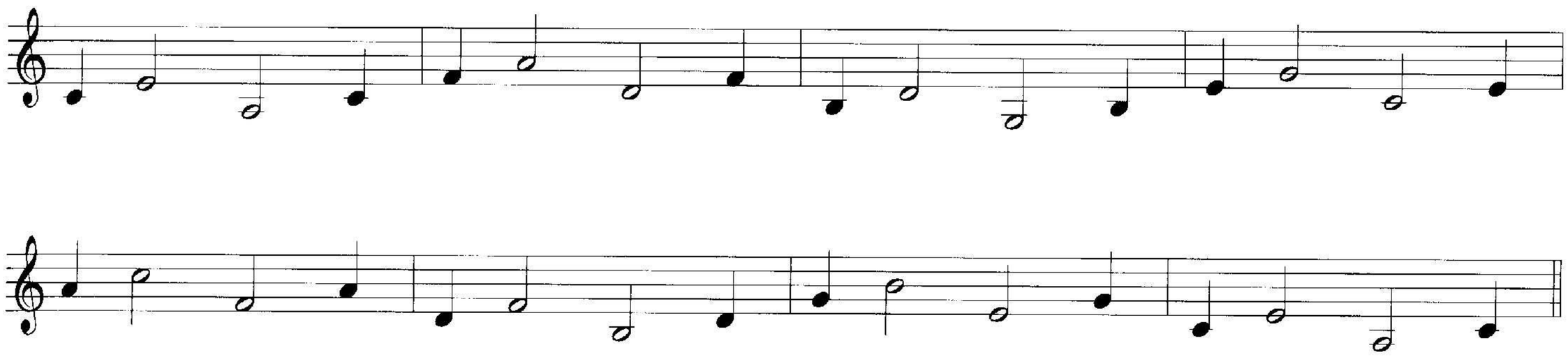


Procedure 2

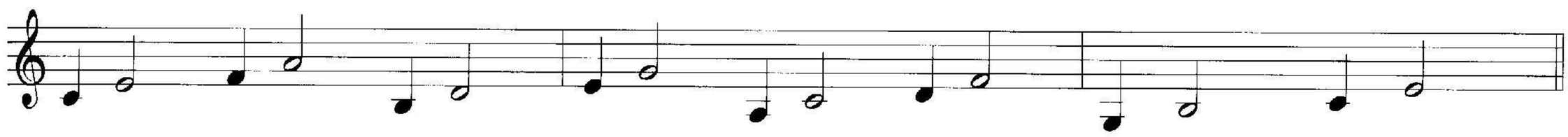


Perform all intervals as written and then in the opposite direction.

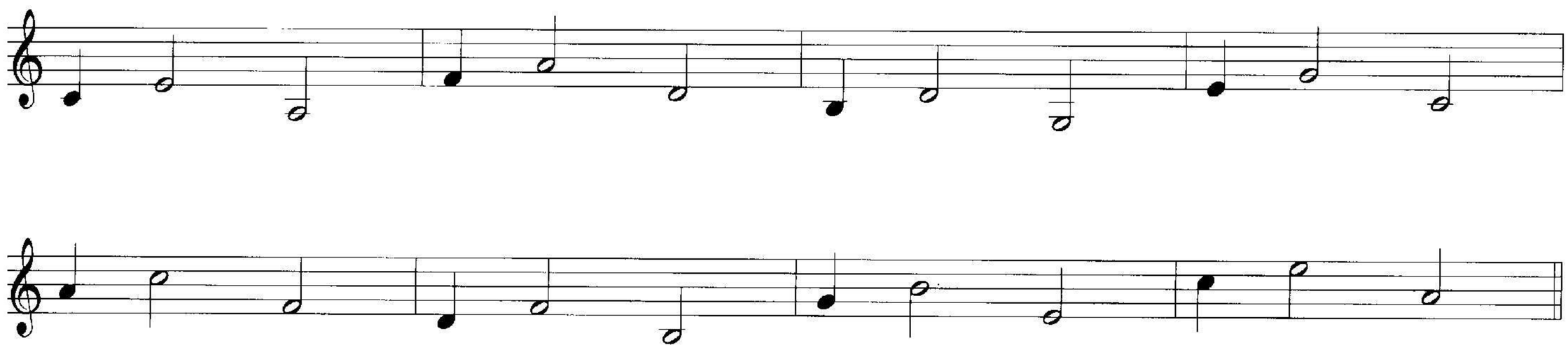
Procedure 3



Procedure 4 - Diatonic Thirds



Procedure 5

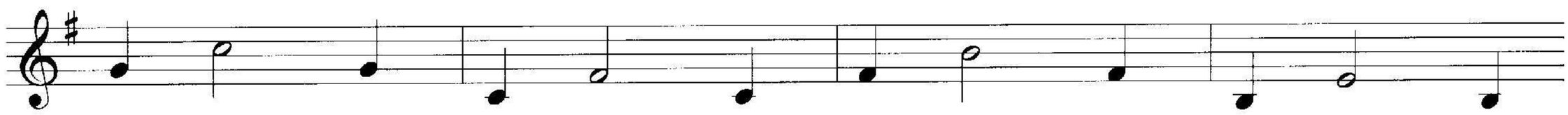


Before trying the dictation exercise, read the section about dictation at the end of this chapter.

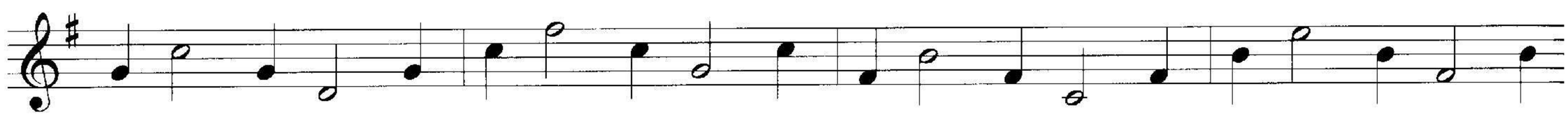
Cycle of Fourths

Procedure 1 - Diatonic Fourths

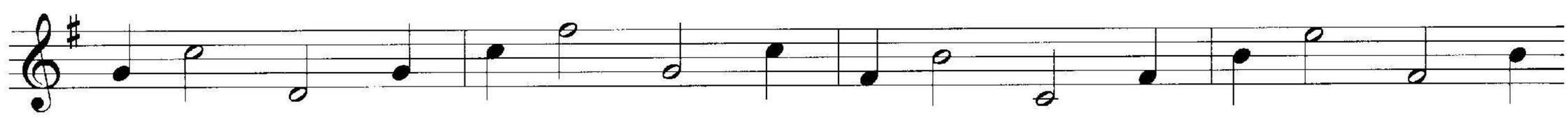
1 23



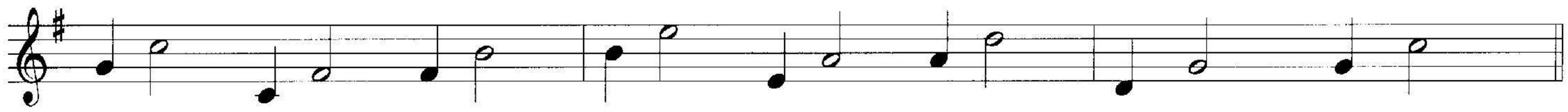
Procedure 2



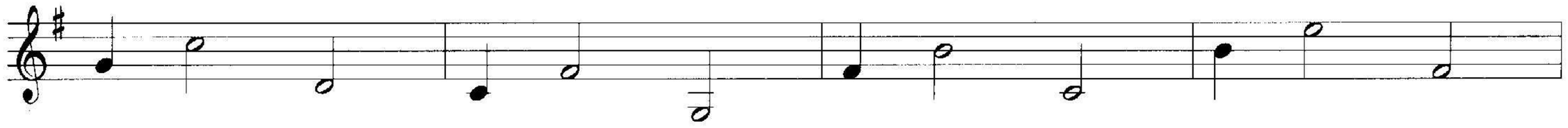
Procedure 3

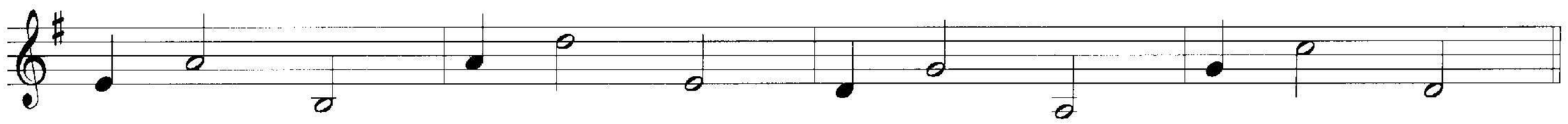


Procedure 4 - Diatonic Fourths



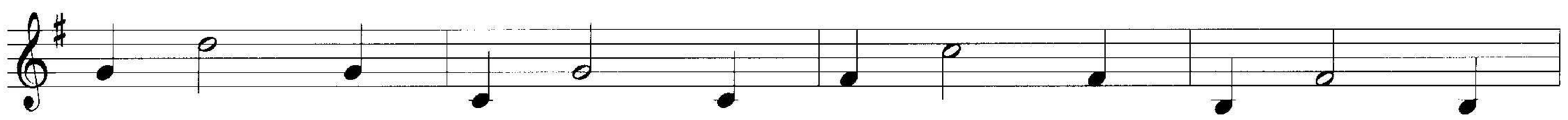
Procedure 5

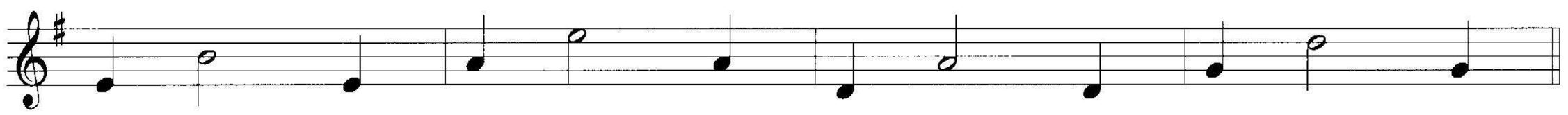




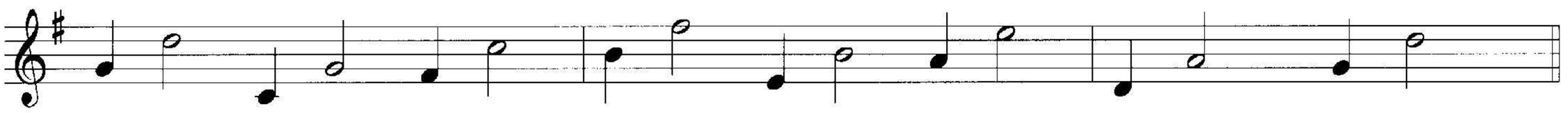
Perform procedures 1 and 4 only with the larger intervals.

Procedure 1 - Diatonic Fifths



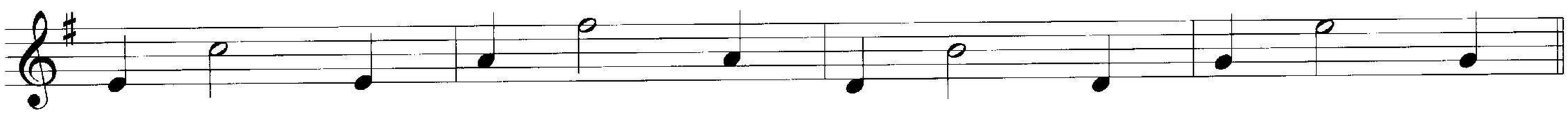


Procedure 4



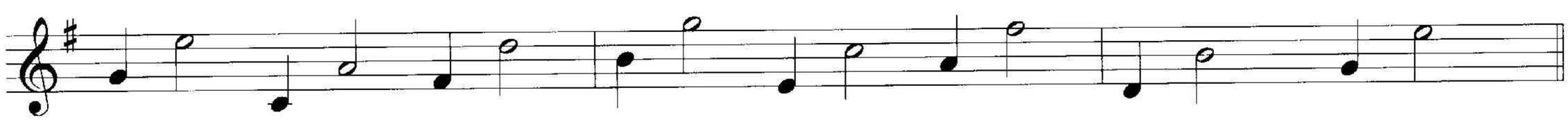
Cycle of Fourths

Procedure 1 - Diatonic Sixths

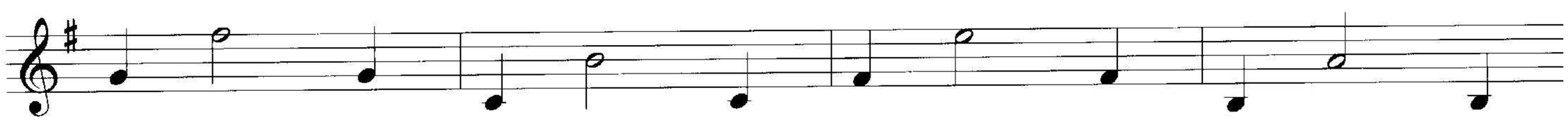


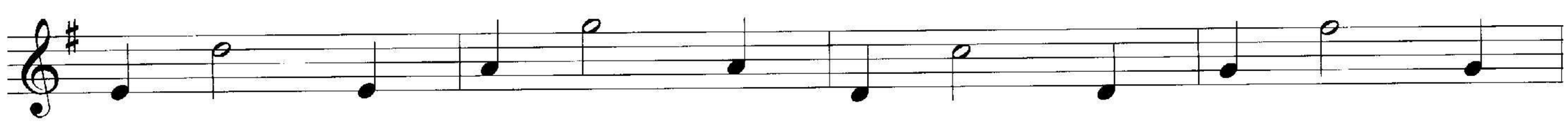
Procedure 4

1 18

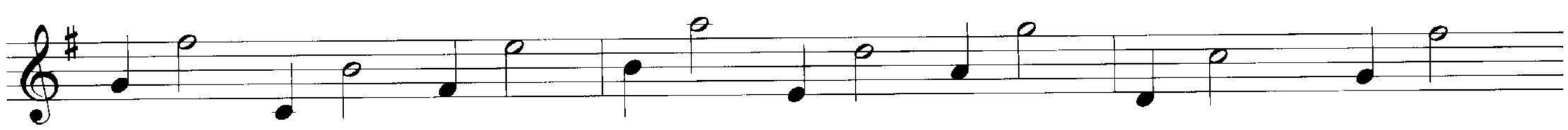


Procedure 1 - Diatonic Sevenths





Procedure 4



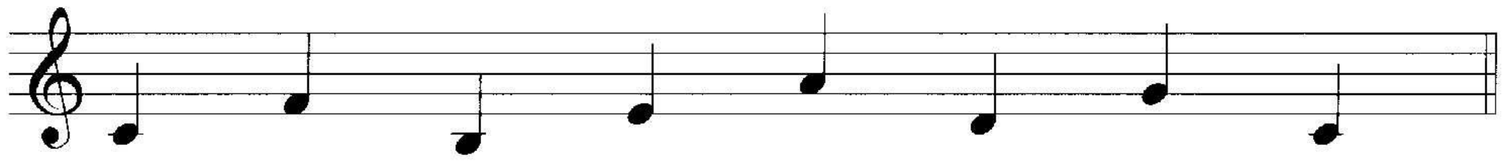
Chromatic Intervals

Below are two examples of performing "fixed" ***non-diatonic*** intervals with the ***diatonic*** cycle of fourths.

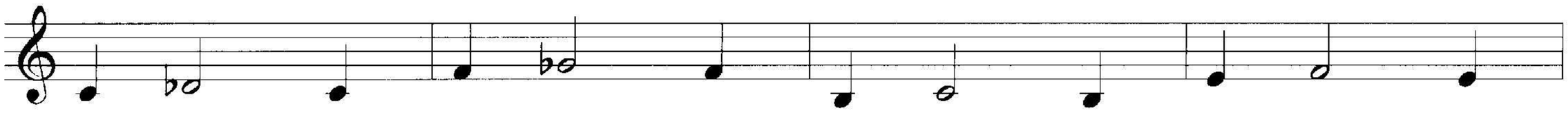
The first example shows how to perform all minor seconds. In the second example, it is shown how to perform all major thirds.

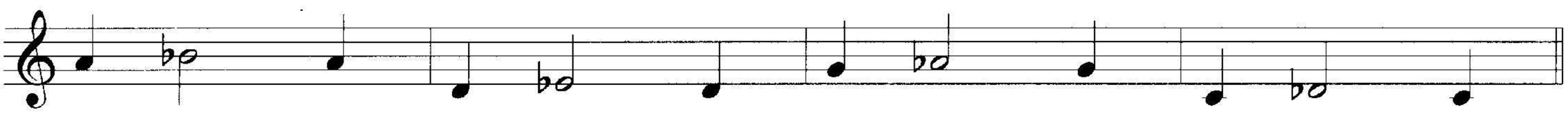
Cycle of Fourths

C major

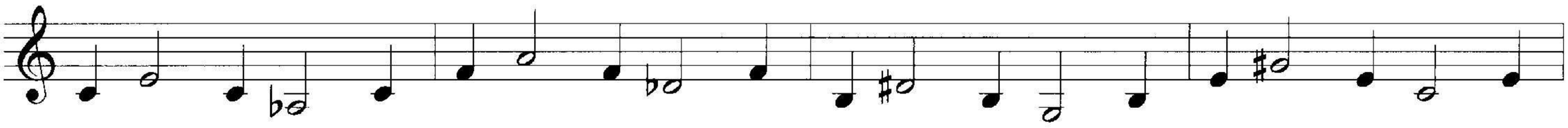


Procedure 1 (all minor seconds)





Procedure 2 (all major thirds)



Eventually, you perform all intervals: m2, M2, M3, M3, P4, +4, P5, +5, m6, M6, m7, M7.

For the wider intervals, use only procedure 1 and 4. You may find it necessary at some point to change the key of the exercise to accommodate your voice.

As was mentioned before, you can perform all of these exercises with other scales or modes.

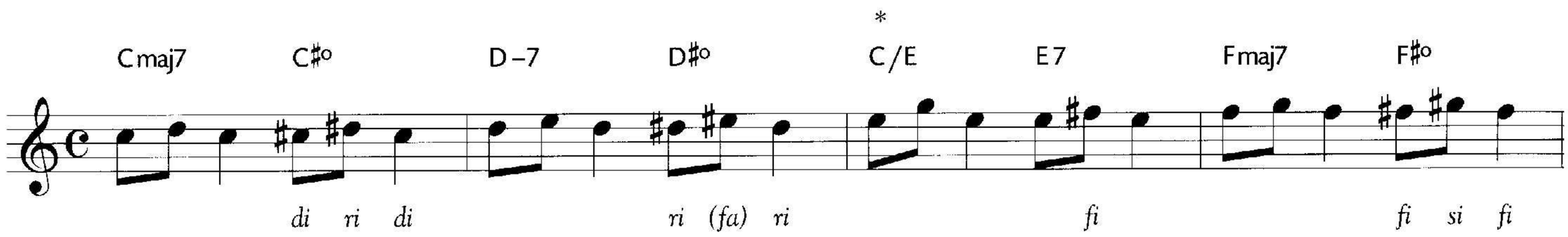
Perform the Intervallic Procedures with a Chord Progression

Use only one procedure at a time when singing a specific interval through a progression. The quality of the intervals performed (major, minor, etc.) depend upon the quality chord at that point in the harmony. For more on this see Harmonic Tonal Tensions.

Study the examples below. For the sake of demonstration, only procedure 1 is shown, using different sized intervals performed on the same set of chord changes.

Use only procedures 1 and 4 as ascending intervals through chord changes.

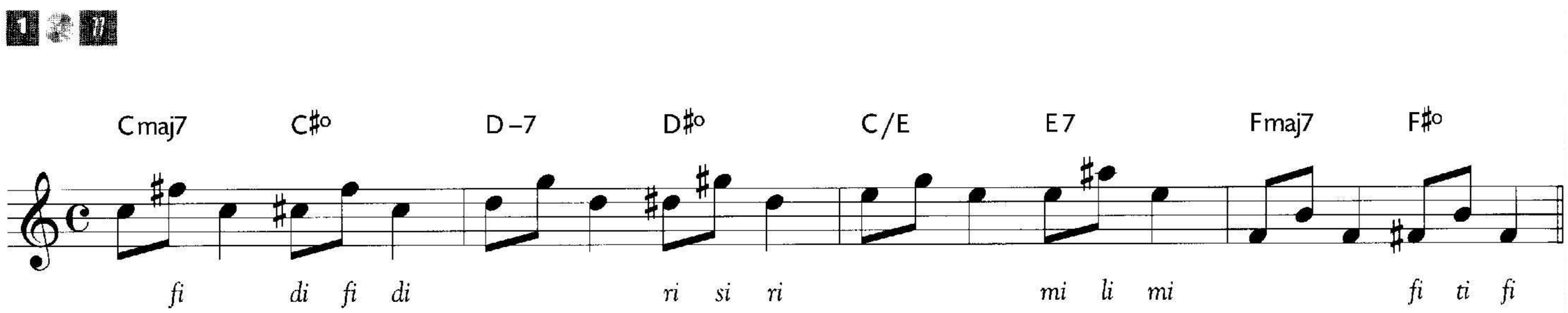
Procedure 1 - Seconds



Seconds are performed in the example above. Notice at the D♯ diminished chord the syllable (*fa*) is sung for the E♯! We have no syllable for the raised third, therefore *fa* is sung instead. (*The C/E chord is a triad, there are no ninths or sevenths available, only chord tones.)

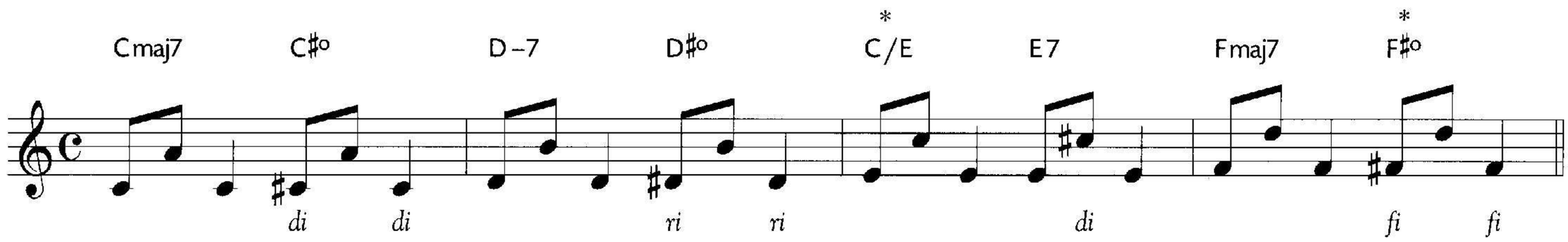
The next example shows procedure 1, using the interval of a fourth. Notice the different quality fourths that you must sing. As explained in Harmonic Tonal Tensions, the sharp fourth is performed on major and dominant chords.

Procedure 1 - Fourths



The next example below shows procedure 1, using the interval of a sixth! As you can see, the "shape" always stays the same for procedure 1; that is, you perform the interval and return directly to the tonic of each chord. You may have to perform wider intervals instrumentally first while thinking the solfege to internalize the sounds. However, the greatest ear training benefit will come from the effort to sing them.

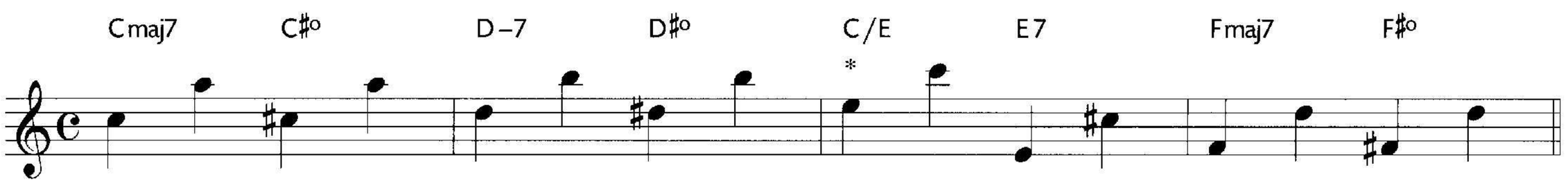
Procedure 1 - Sixths



Procedure 4 is used in the next example performing the interval of a sixth each time. Almost exclusively in the beginning, practice these exercises very slowly out of tempo at the piano.

Perform only ascending intervals with procedure 1 or 4 through chord changes.

Procedure 4 - Sixths



14-Day Working Guide

For a detailed explanation of how to work with the Cycle of Fourths Interval Exercises, read the entire Cycle of Fourths Exercises chapter.

Listen to disk 1, tracks 10, 11, 18, 23, 28, and 29.

Days 1-2

Practice seconds with all five procedures.

Days 2-4

Perform diatonic seconds (procedures 1 and 4 only) to Study Progressions 3, 4 and 5.

Days 5-7

Continue to review all. Perform diatonic seconds to Tune 1 (My Foolish Harve).

Days 8-9

Practice thirds all procedures as described in the book and demonstrated on the CD.

Days 10-11

Perform diatonic thirds (procedures 1 and 4 only) to Study Progressions 3, 4, and 5.

Day 12-14

Continue to review all. Practice diatonic thirds to Tune 1 (My Foolish Harve).

Work for a couple of days with the dictations for seconds and thirds as described in the How to Use this Book – About Dictations section.

STOP and go on to Harmonic Tonal Tensions.

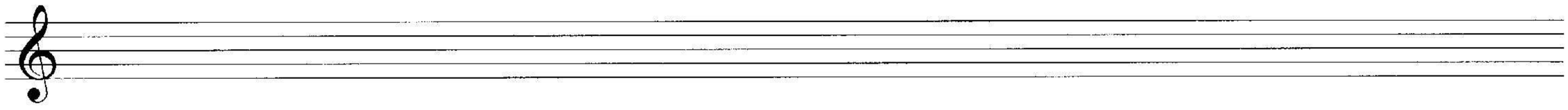
Dictation

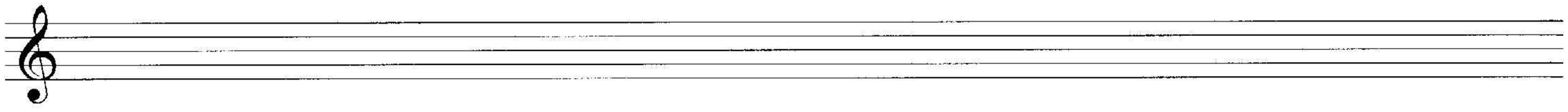
Practice responding to the interval dictations in the same manner described for the tendency tone dictations: vocally/instrumentally in "real time" without stopping the recording. Don't "fish" for the notes and listen no more than two times in one practice session until you are at ease with the dictation. Resist checking the solutions until you are fairly sure of your responses.

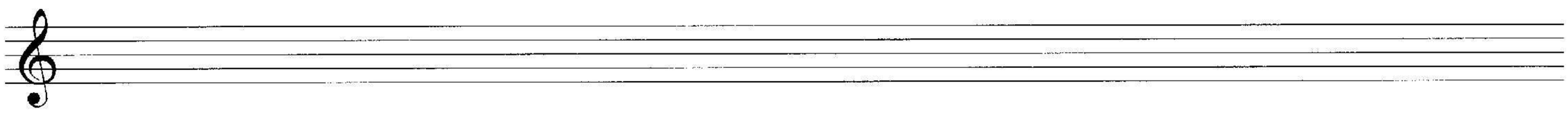
Master the exercises for seconds and thirds before working with the dictations as described above. While you are responding to these dictations, begin working with the exercises for fourths and fifths. Continue this pattern for the rest of the lessons.

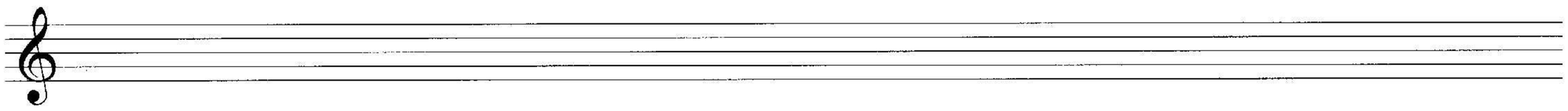
Use these dictations as a model to create your own dictations when you begin working with fixed chromatic intervals.

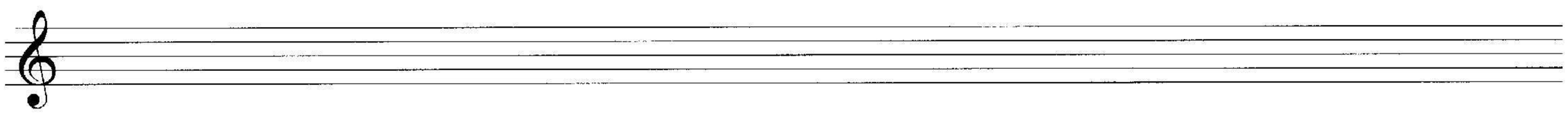
	#2		
2nds/3rds	28	C	1-12
4ths/5ths	29	F	1-12
6ths/7ths	30	B♭	1-12
mixed diatonic	31	G	1-12

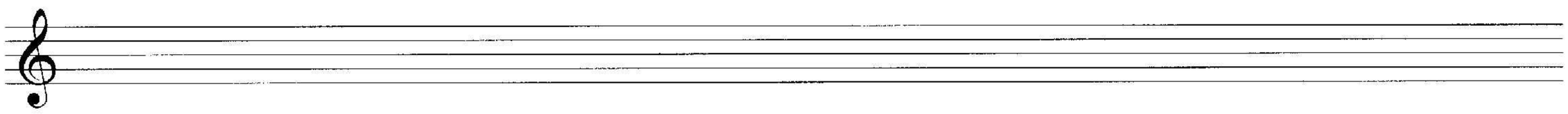












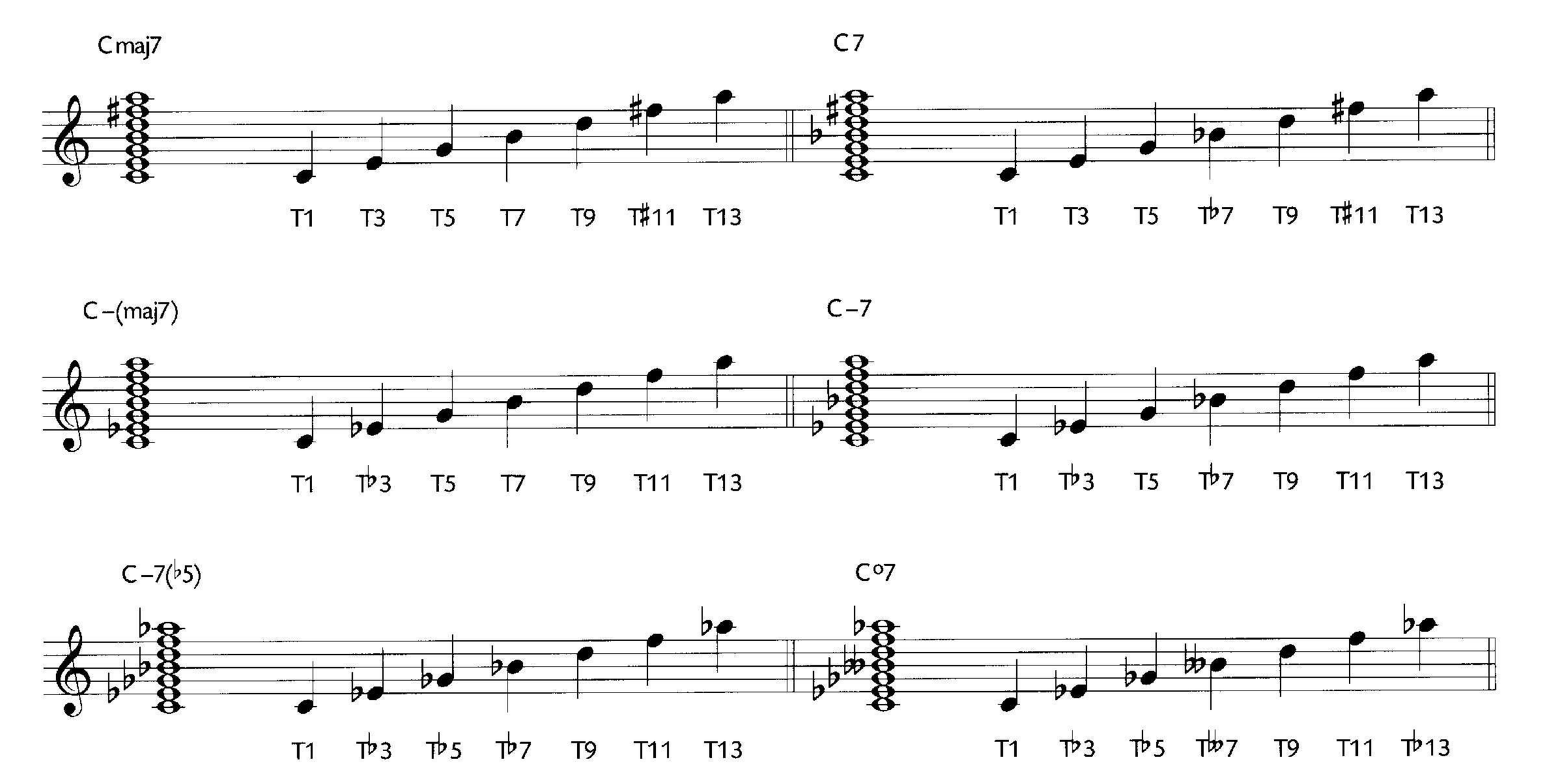
HARMONIC TONAL TENSIONS

As a first step, read the entire Harmonic Tonal Tensions chapter for a detailed explanation. Listen many times to the recorded examples. Try singing along with the recording. Be careful to use the correct solfege syllables (disk 1, tracks 12, 13, 14, 15, and 19).

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two-week period. Then move on to the next study concept. These activities were designed to help you get inside the sound of chord qualities. You will not use the progressions and tunes with this study concept.

Memorize the available tensions for each chord quality. Generally, chord tones are the degrees 1-3-5 and 7, while tensions are 9-11 and 13. For both, simply the word tension (T) and a number will be used from here on. The following Tonal Tension exercises are four-note groups composed of the available tensions for particular chord qualities.

Below are the six qualities of seventh chords that you will use with the following exercises.



TENSION GROUPS

General Guidelines

- With tension group 1-3-5-7, sing/perform four permutations over major seventh chords whose roots are moving around the cycle of fourths.
- Perform EACH permutation of 1-3-5-7 individually over major seventh chords whose roots are moving around the cycle of fourths. In other words, you sing the same permutation on all the chords.
- Perform a different permutation of the tension group over major seventh chords whose roots are moving around the cycle of fourths.
- Do the same for dominant seventh. Repeat process for all chord qualities.
- Change tension groups only when you feeling comfortable with the one that you are studying.

Tension groups and permutations:

1-3-5-7	3-5-7-1	5-7-1-3	7-1-3-5
3-5-7-9	5-7-9-3	7-9-3-5	9-3-5-7
5-7-9-11	7-9-11-5	9-11-5-7	11-5-7-9
7-9-11-13	9-11-13-7	11-13-7-9	13-7-9-11
9-11-13-1	11-13-1-9	13-1-9-11	1-9-11-13
11-13-1-3	13-1-3-11	1-3-11-13	3-11-13-1
13-1-3-5	1-3-5-13	3-5-13-1	5-13-1-3

For dominant seventh chords, work with these tension groups one at a time and their permutations:

♭7-9-♯11-13	9-♯11-13-♭7	♯11-13-♭7-9	13-♭7-9-♯11
♭7-♭9-♯11-13	♭9-♯11-13-♭7	♯11-13-♭7-♭9	13-♭7-♭9-♯11
♭7-♯9-♯11-13	♯9-♯11-13-♭7	♯11-13-♭7-♯9	13-♭7-♯9-♯11
♭7-9-♯11-♭13	9-♯11-♭13-♭7	♯11-♭13-♭7-9	♭13-♭7-9-♯11
♭7-♭9-♯11-♭13	♭9-♯11-♭13-♭7	♯11-♭13-♭7-♭9	♭13-♭7-♭9-♯11
♭7-♯9-♯11-♭13	♯9-♯11-♭13-♭7	♯11-♭13-♭7-♯9	♭13-♭7-♯9-♯11

14-Day Working Guide

Listen to disk 1, tracks 12, 13, 14, 15, and 19.

Days 1-2

Practice step 1 (major 7th quality) as described in the chapter and demonstrated on the CD.

Days 3-4

Review step 1, *add* step 2.

Days 5-7

Review steps 1 and 2, *add* step 3.

Days 8-9

Step 1 (dominant 7th quality). Continue to review major seventh quality (steps 2 and 3).

Days 10-11

Review step 1, *add* step 2 (dominant seventh).

Days 12-14

Review steps 1 and 2, *add* Step 3.

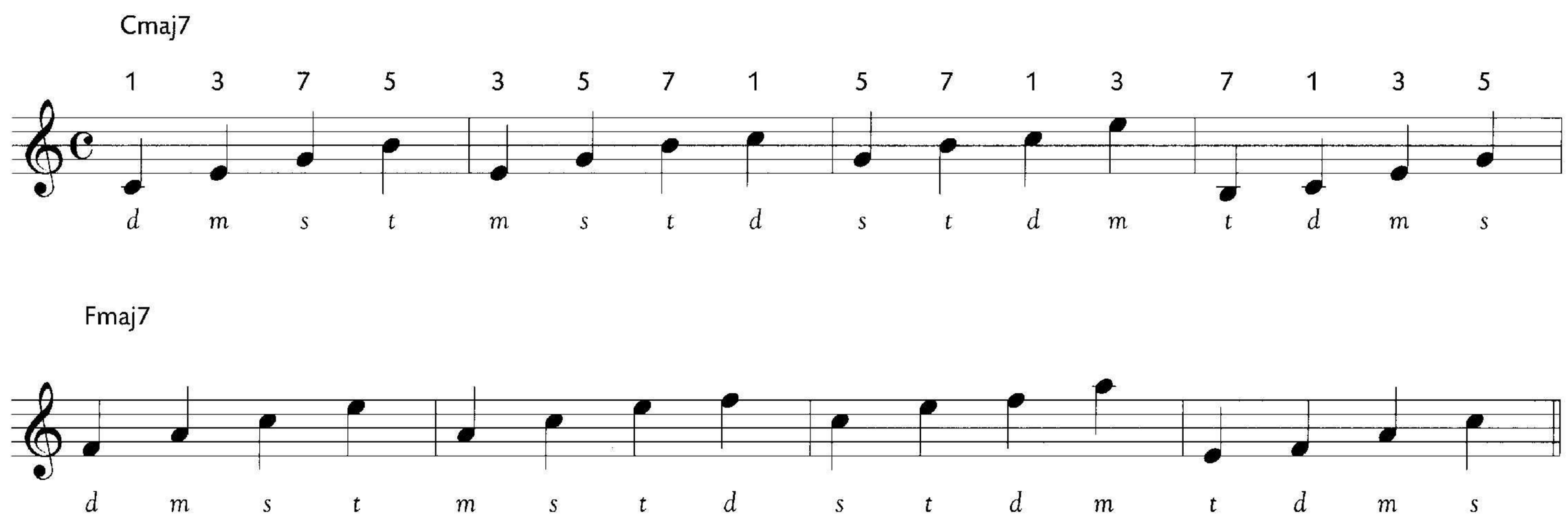
STOP. Go on to Tension Melodies.

Tensions 1-3-5-7

To get inside the sound of these chords and their tensions you will study one chord quality at a time with one tension group at a time. Sing the exercises while sustaining the appropriate chord quality or tonic in the left hand on the piano. As needed, use your right hand to play the notes but in the manner as described in the STP and Inner Hearing techniques.

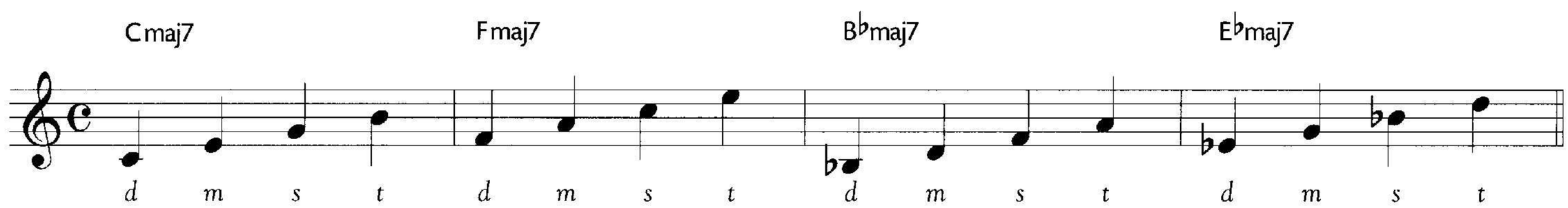
If you are thoroughly familiar with the major quality and can perform the tension group exercise with no problems, go on to the next quality. If the key is not good for your voice, perform the examples in another key, using MOVABLE DO.

Step 1: With tension group 1-3-5-7, sing/perform four permutations over major seven chords whose roots are moving around the cycle of fourths as shown below.



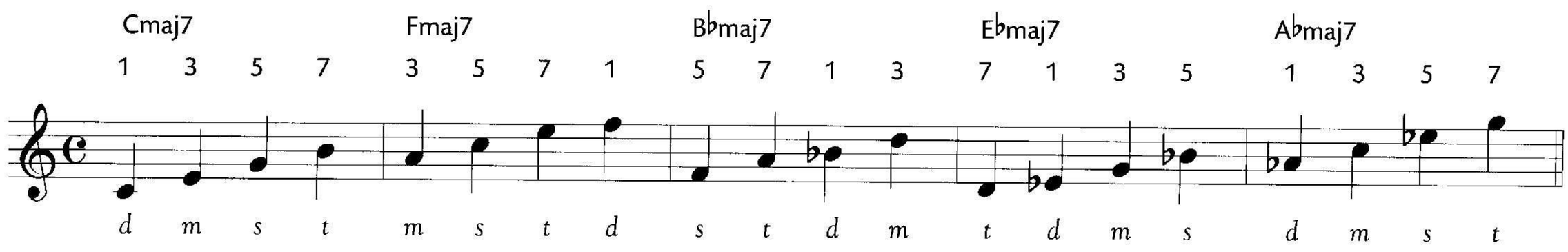
In the example above continue with the chords: B♭maj7, then E♭maj7, etc.

Step 2: Optional: Perform ***each*** permutation of 1-3-5-7 individually over major seventh chords whose roots are moving around the cycle of fourths as in the following example.



In the example above, the chords continue around the cycle of fourths, A♭maj7, D♭maj7, etc., while the order of the tension group 1-3-5-7 remains the same. You can perform this step with 3-5- 7 -1, 5-7-1 -3 and 7-1-3-5 for more practice.

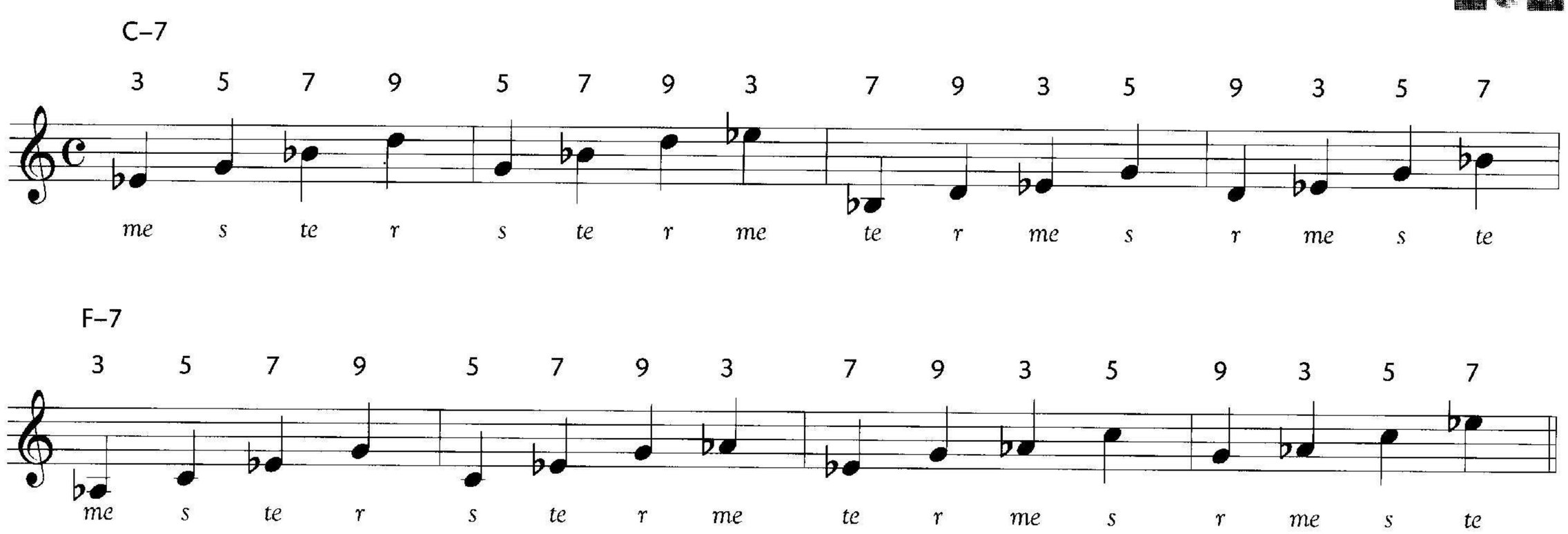
Step 3: Perform a different permutation of a tension group over major seventh chords whose roots are moving around the cycle of fourths, as in the example below.



For all the exercises, part of the challenge is to inner-hear the first note of the permutation that you are performing. Do not vocally sing up the scale to the note desired, inner-hear it before singing. Do the previous exercise for all the other tension groups and chord qualities.

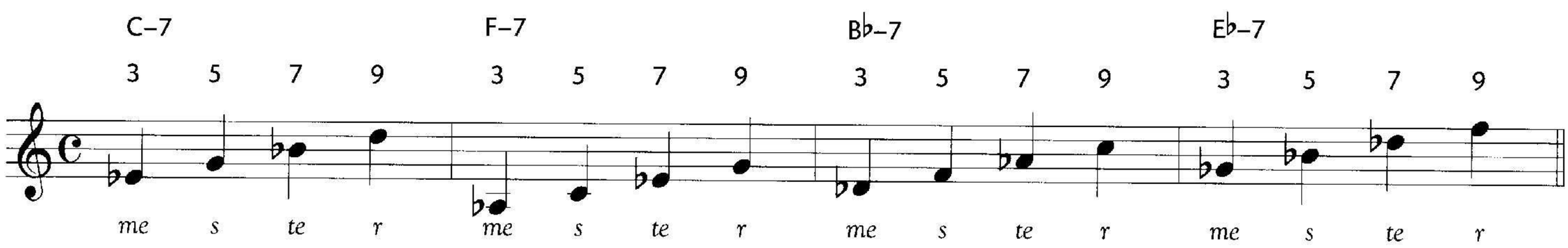
- Tension group 3-5-7-9 on minor seventh chords for example would be performed as shown in the following example.

Step 1



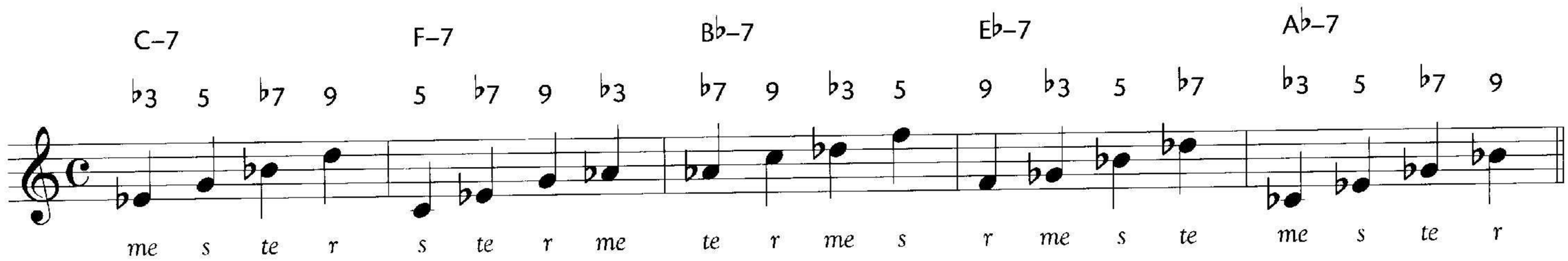
Continue with the minor seventh chords around the cycle: B♭–7, then E♭–7, etc.

Step 2: Perform tension group 3-5-7-9 over minor seventh chords whose roots are moving around the cycle of fourths, as shown below.



In the previous example, the chords continue around the cycle of fourths, A♭–7, D♭–7, etc., while the order of the tension group 3-5-7-9 remains the same. Perform this step with 5-7-9-3, 7-9-3-5, and 9-3-5-7.

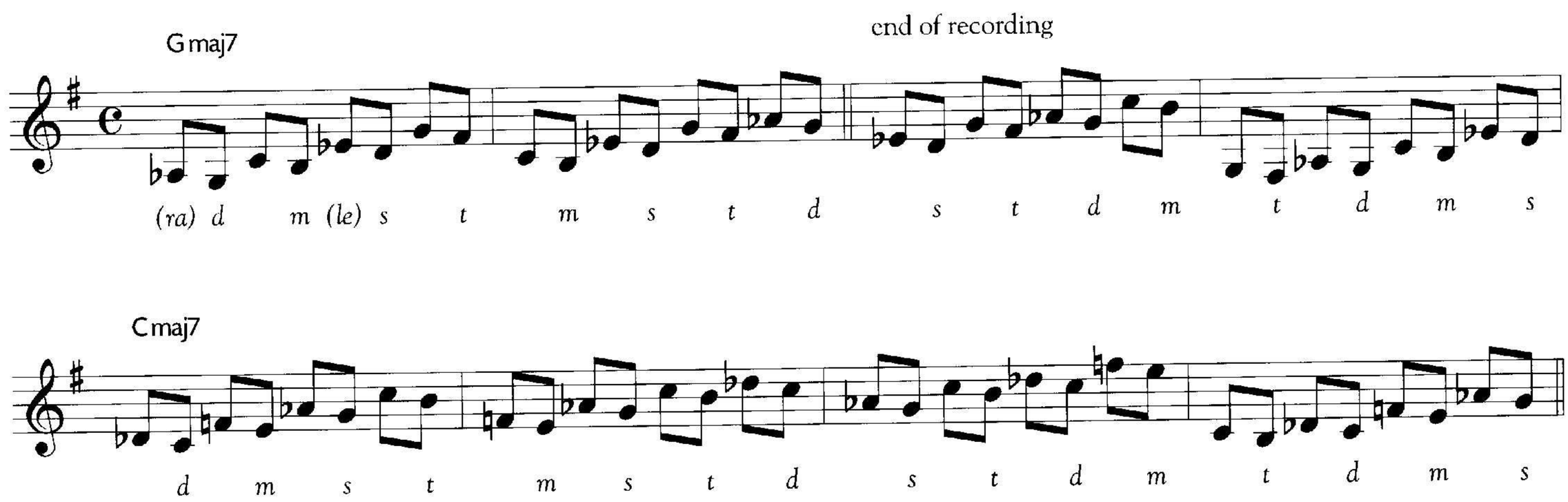
Step 3: Perform a different permutation of the tension group over minor seventh chords whose roots are moving around the cycle of fourths, as shown in the example below.



Use single chromatic approach notes with your tension groups. In example 32, you perform chromatic approaches to each note of the tension group 1-3-5-7 exercise shown previously at example 30. Each note is preceded by a single chromatic approach note from above.

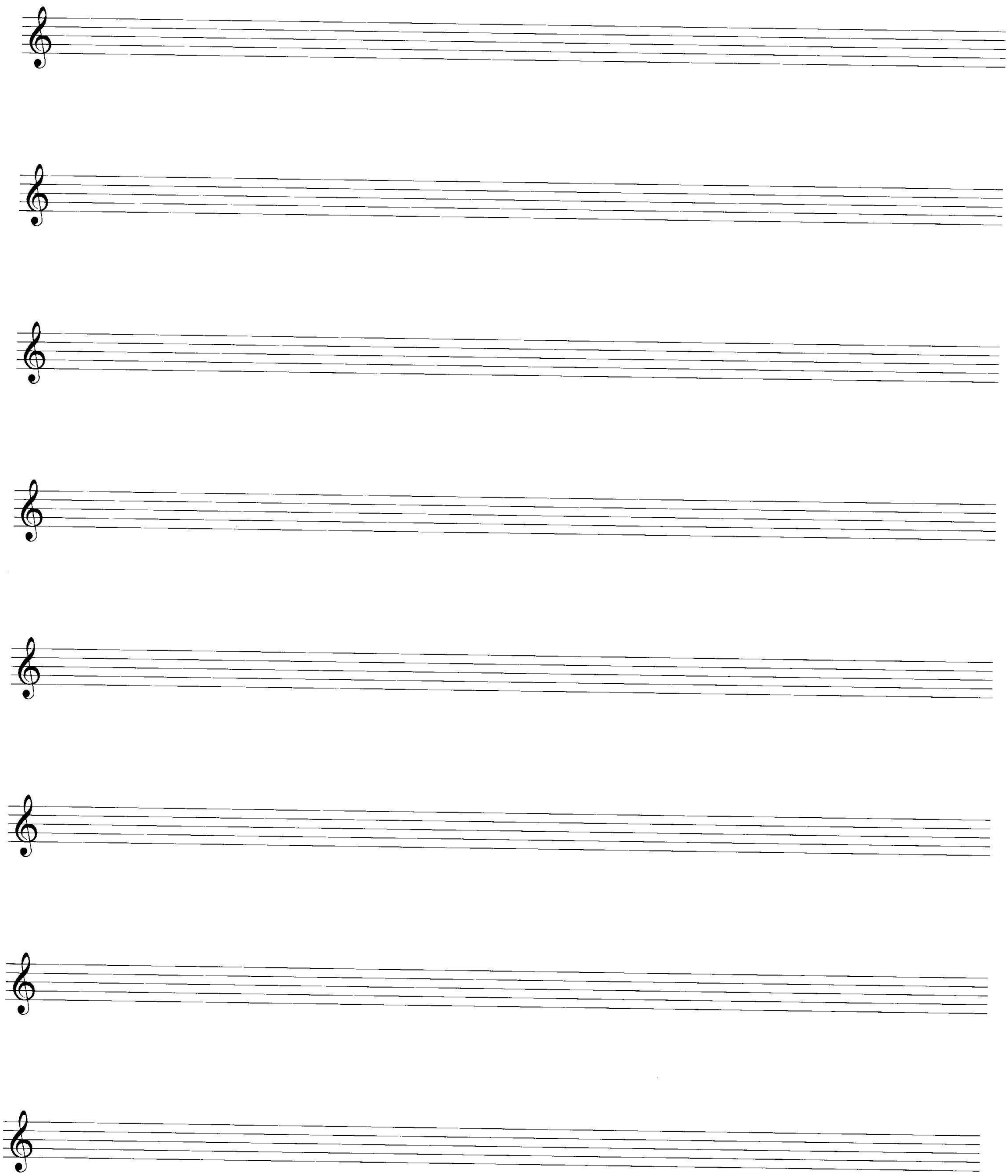
As before: perform these over major seventh chords whose roots are moving around the cycle of fourths. Change chord quality later. With these exercises, I suggest that you study with your instrument before attempting to sing them.

1 15



In the example above, the progression continues as before: Fmaj7, B♭maj7, etc. As you become comfortable with the activity, change chord quality and/or tension group.

Remember: do not vocally sing up to the first note of each group. inner-hear it first!



TENSION MELODIES

As a first step, read the entire Tension Melodies chapter for a detailed explanation. Listen many times to the recorded exercises. Try singing along with the recording. Be careful to use the correct solfege syllables. Listen to: disk 1, programs 20, 30, and 31.

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

General Guidelines

With these exercises, you will perform the same tension on each chord of a progression. You then will perform these tensions with chromatic approach notes.

Make use of the four-step process described below as much or as little as you feel the need. Practice exclusively with the piano at first to perform a specific tension with two or three of the study progressions at a time. When you can perform in a smooth, relaxed manner, use the recorded tracks. You will eventually perform all tensions on all progressions and tunes; vocally and instrumentally, of course. Your goal is to be able to perform tensions only from chord symbols.

- Choose a tension group (3-5-7-9 for example) and perform Harmonic Tonal Tension Exercises to warm up.
- Practice the chord qualities of the progressions with which you will perform tension melodies.
- Using a couple of the study progressions at a time, practice tension melodies. Apply tensions 3-5-7-9, one at a time as described in the chapter.
- After you have performed with some success, apply tensions 3-5-7-9 as Tension Melodies to one of the study tunes.

Later: Repeat the above with another tension group. Eventually do the same for all the tension groups, study progressions, and study tunes.

14-Day Working Guide

Listen to disk 1, tracks 20, 30, and 31.

Days 1-2

Using Study Progressions 1 and 2, perform vocally and instrumentally tension 3 (T3) on each chord, as described in the Tension Melodies chapter. As a warm-up, use the previous exercises described in Harmonic Tonal Tensions, tension group 1-3-5-7 (major, minor and dominant seventh qualities).

Days 3-4

Perform T5 on the first two Study Progressions.

Days 5-7

Perform T7 on the first two Study Progressions. Perform T3 to Tune 1 (My Foolish Harve)

Days 8-9

Perform T3 on Study Progressions 3 and 4. Continue to practice T3 with Tune 1.

Days 10-11

Perform T5 on Study Progressions 3 and 4. Review Progressions 1 and 2.

Days 12-14

Perform T7 on Study Progressions 1-4. Perform T7 to Tune 1.

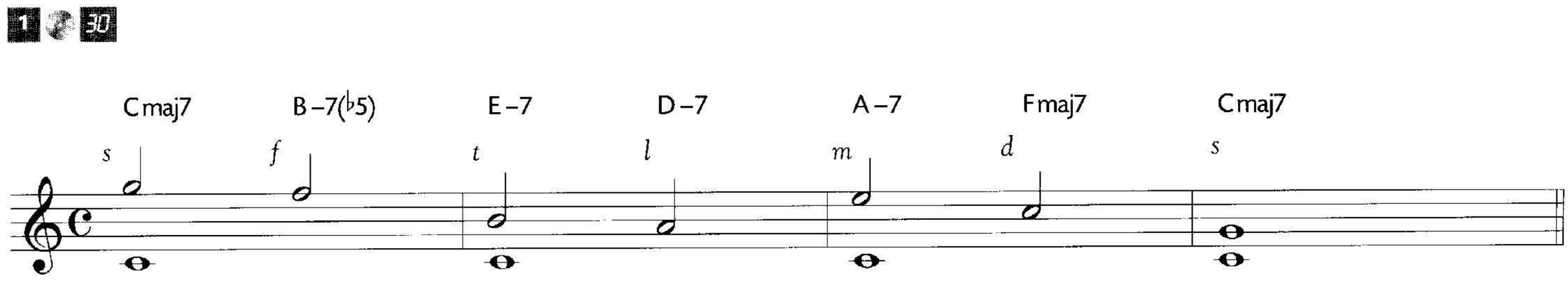
Delay trying the tension dictations until you have done some work with ninths, elevenths and thirteenths.

STOP. Go on to Guide Tone Melodies.

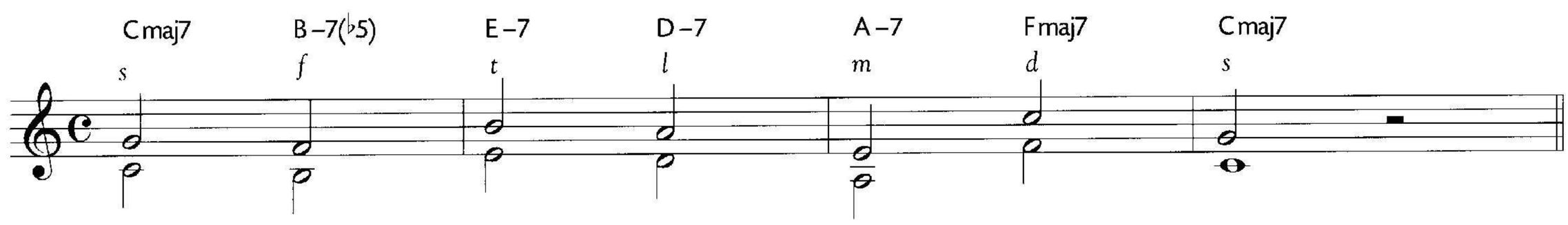
Below is the four-step process shown graphically on the staff.

Step 1: Memorize the harmonic bass line to the progression before trying singing tensions on the chords.

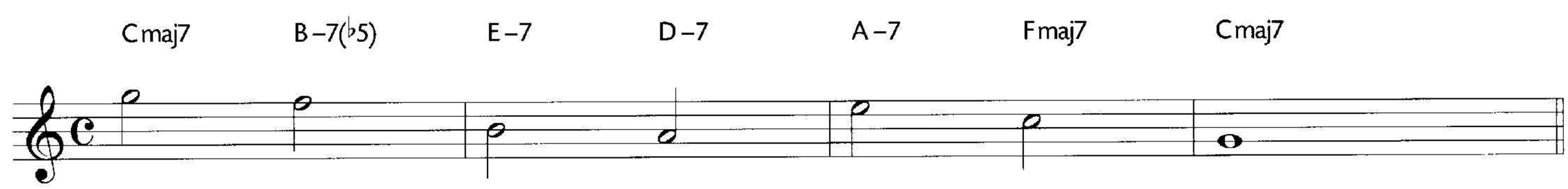
Step 2: Sing the T5 for example, of each chord, over the sustained fundamental of the key. The key of this example is C major.



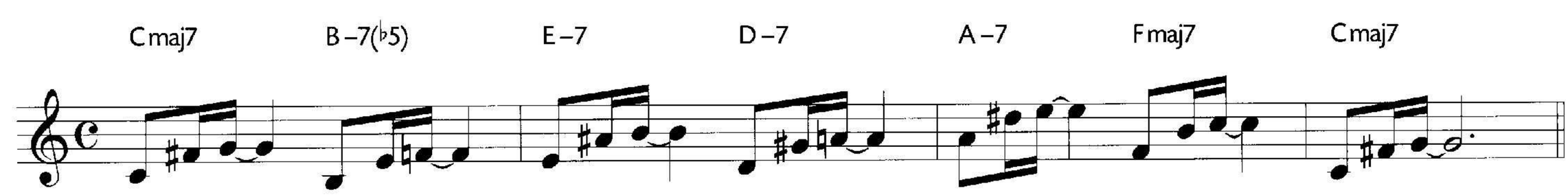
Step 3: Sing T5 of each chord while playing the roots of the chords on the piano. Try recording a root bass line and sing with the recording.



Step 4: Perform T5 in the manner shown below while playing the chords of the progression.



An additional step is to perform Single Chromatic Approaches to T5 of each chord instrumentally.

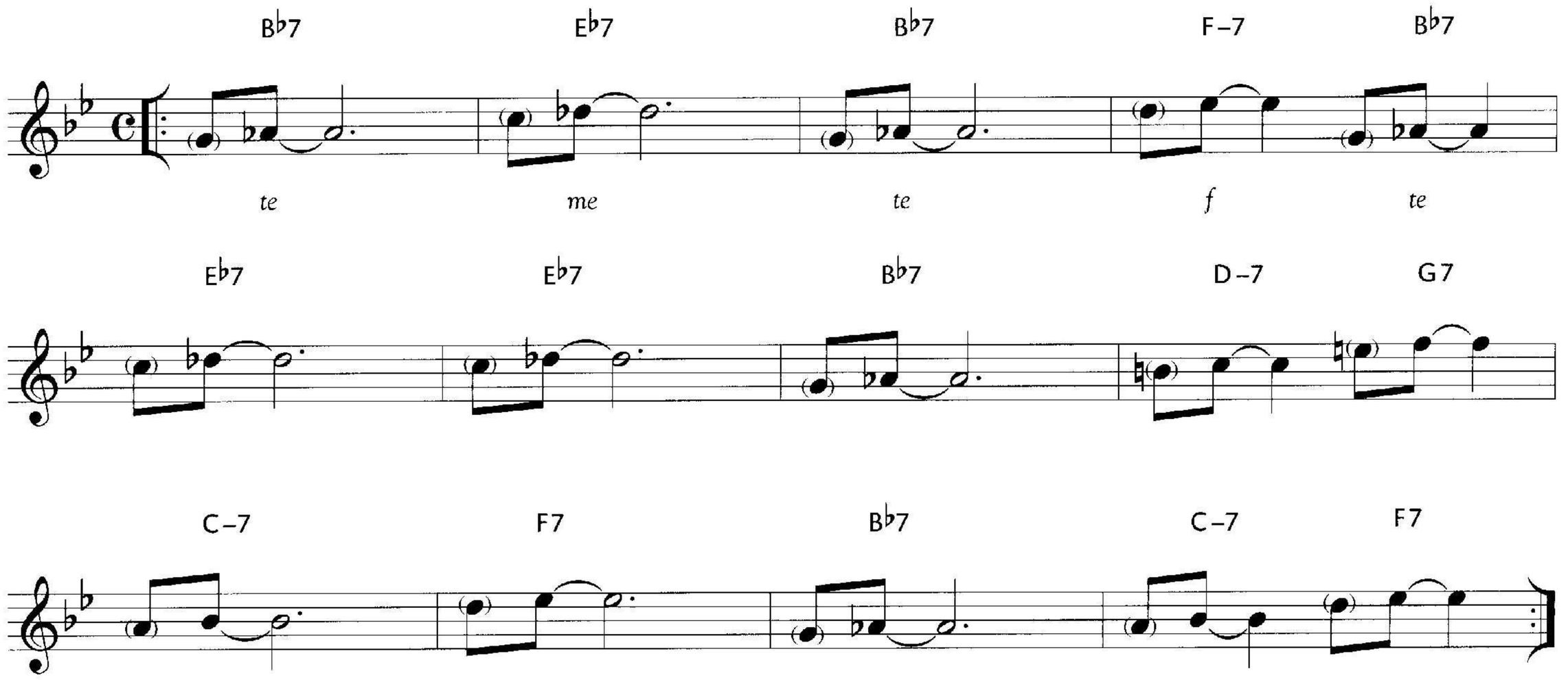


Perform as many or few of the steps that you find necessary. The point is to hear the notes in relation to the key and in relation to the harmony at their points of occurrence. The ten progressions are in different keys because of the necessity to be able to think and function in all keys. Continue to use MOVABLE DO and all the appropriate solfege syllables.

Below is progression 2 of the 10 Study Progressions. It is shown here with T7 as a tension melody with single chromatic approaches. This is for demonstration only. Ultimately, you should perform from only the chord symbols. Use all of the progressions to practice tension melodies, bass lines, etc.

Perform the tensions vocally and instrumentally. Later, with your instrument, apply chromatic approaches.

Progression 2



Real Life Dictation

Observe how tensions are used in the form of melodic sequences during improvised solos.

- All the Things You Are, bars 9-11: Chet Baker performs the same melodic shape from the third of C–7 and then from the third of B♭7 (*The Pacific Jazz Years*, 4 CDs, Pacific Jazz).
- Road Song, bars 20-21: Wes Montgomery performs melodic sequence from T9 (*Road Song*, A & M).
- Press Enter, bars 40-43: Kenny Werner performs a tonal-shape sequence (Peter Erskine, *Sweet Soul*, RCA Novus).

Tension Dictation

Perform this daily dictation in a different manner: first, practice responding vocally, identifying the notes with solfege syllables. Refrain from using your instrument until you feel confident with the entire exercise and can perform it from memory.

The tonal tensions in this dictation are recorded with single chromatic approaches as in the exercises.

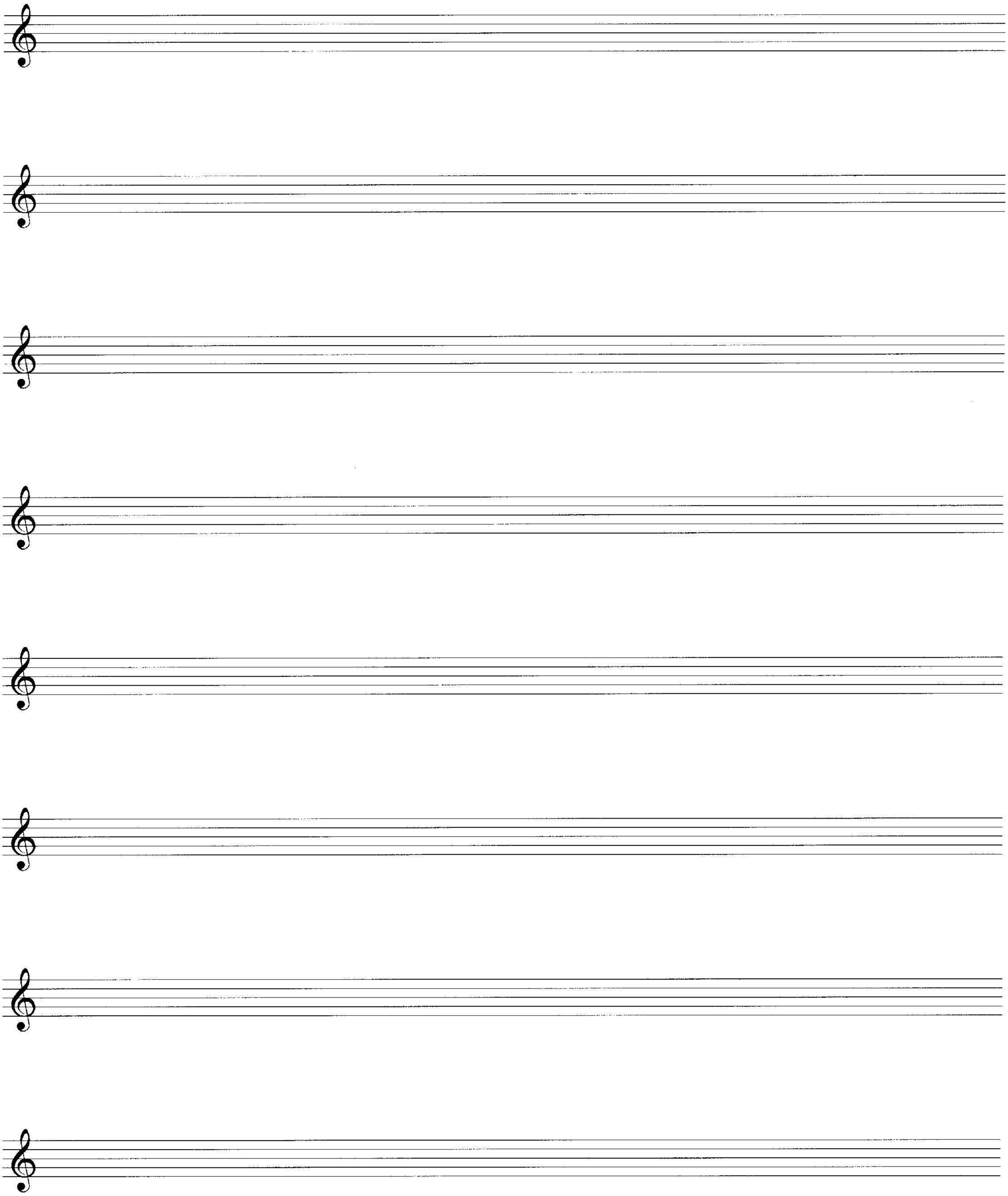
	#2			
TENSION WITH SCA	32	4/4	D	32 bars - 1x

Melodic Dictation

Four simple harmonized melodies have been included as part of your dictation activities. Begin listening and responding to them after you have completed the interval exercises and dictations for thirds and fourths. Listen no more than two times during a single practice session. Resist checking the solutions until you are fairly sure of your responses. Perform this activity vocally exclusively.

Finally, the old fashioned way still works. Put on a CD and transcribe a melody or progression.

	#2			
MELODIC DICTATION 1	34	4/4	C	8 bars - 1x
MELODIC DICTATION 2	35	4/4	C	8 bars - 1x
MELODIC DICTATION 3	36	4/4	G	8 bars - 1x
MELODIC DICTATION 4	37	4/4	G	8 bars - 1x



GUIDE TONE LINES

As a first step, read the entire Guide Tone Line chapter for a detailed explanation. Listen many times to the recorded exercises. Try performing along with the recorded exercises. Listen to disk 1, tracks 32, and 33.

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period. Then move on to the next study concept.

Guide tone lines are predominantly stepwise lines composed of either the third, seventh or altered notes of the chords in a progression. These notes outline the harmonic colour of a progression and are often used as a basis for background horn and string arrangements. They are used in composition and improvisation because of their economy and strength to communicate the harmonic situation. The famous melody of All the Things You Are is composed mostly of the thirds of the chords, which helps make it such a strong melody.

Included in this section are written examples of guide tone lines beginning from the third of the first chord and then again beginning from the seventh of the first chord. However, you should strive to perform guide tone lines only from chord changes. Learn and play the examples on your instrument with the recorded tracks after you have mastered them vocally in solfege.

General Guidelines

- Be sure that you have mastered both vocally and instrumentally the harmonic bass lines to the study progressions with which you will be working.
- With two or three study progressions at a time, practice performing vocally/instrumentally guide tone lines. Study from the chord symbols only. Do not write the guide tones. It is to your benefit to be able to think the thirds and sevenths of chords right away. Besides, if you have been doing harmonic bass lines, this should be relatively easy. Work at the piano before practicing with the recorded tracks.

Later

- Add one of the study tunes to your daily practice. Always know which notes you are singing; be sure to use the correct solfege syllables.
- After you have mastered guide tones to a progression or tune, instrumentally perform the improvisation topic, guide tones with SCAs and tensions as described in the next section.

14-Day Working Guide

Listen to disk 1, tracks 32, and 33.

As an initial step, write the Guide Tone Lines as necessary, but then begin working toward performing only from the chord symbols as soon as possible.

Days 1-4

- Practice performing Guide Tone Lines with Study Progressions 1, 2 and 3. (Warm up by reviewing the harmonic bass line for the first three progressions and performing thirds and then sevenths over the chords as described in the Tension Melodies chapter).

Days 5-7

- Add Tune 1 (My Foolish Harve) to your practice period, performing Guide Tone Lines to the progression.

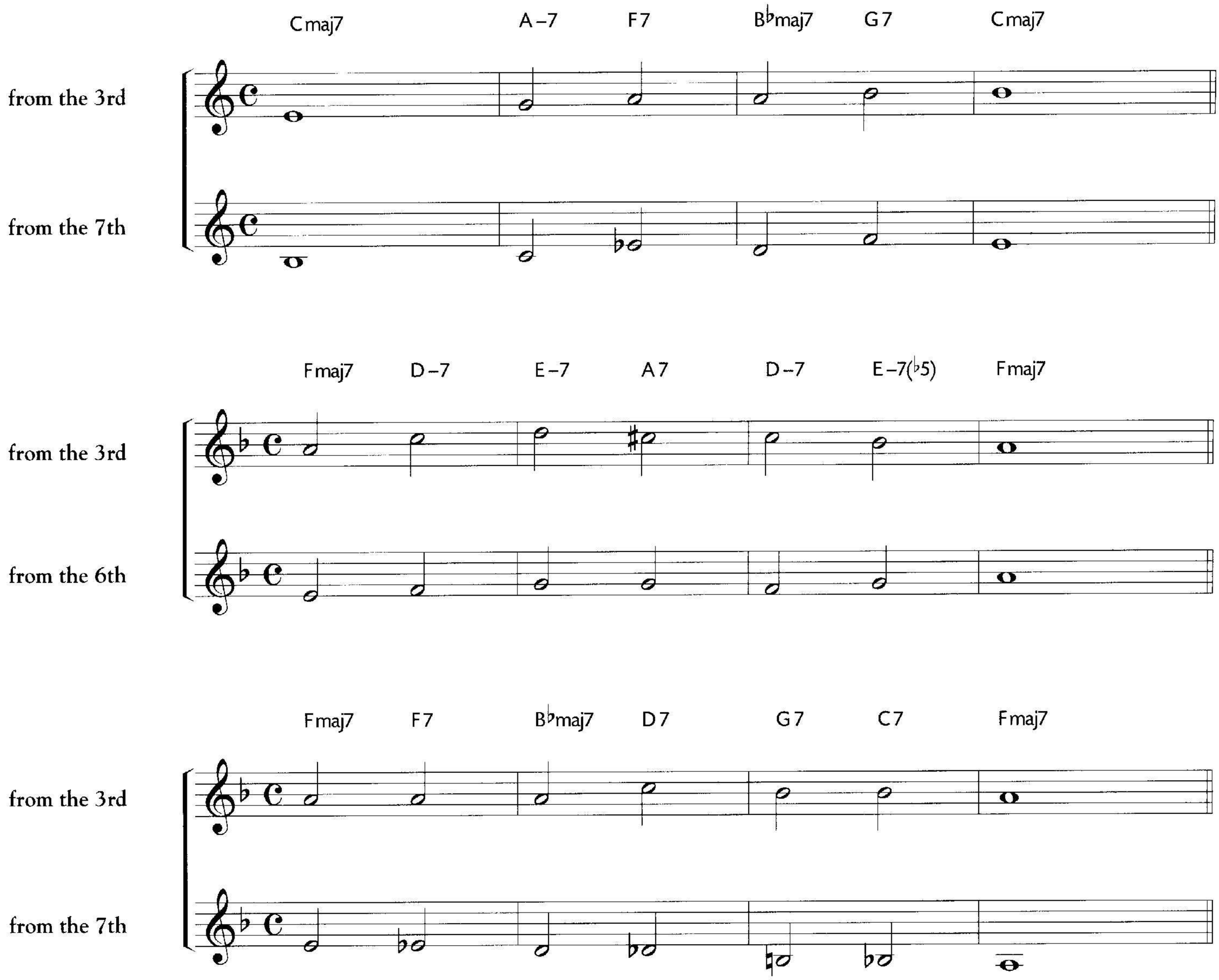
Days 8-14

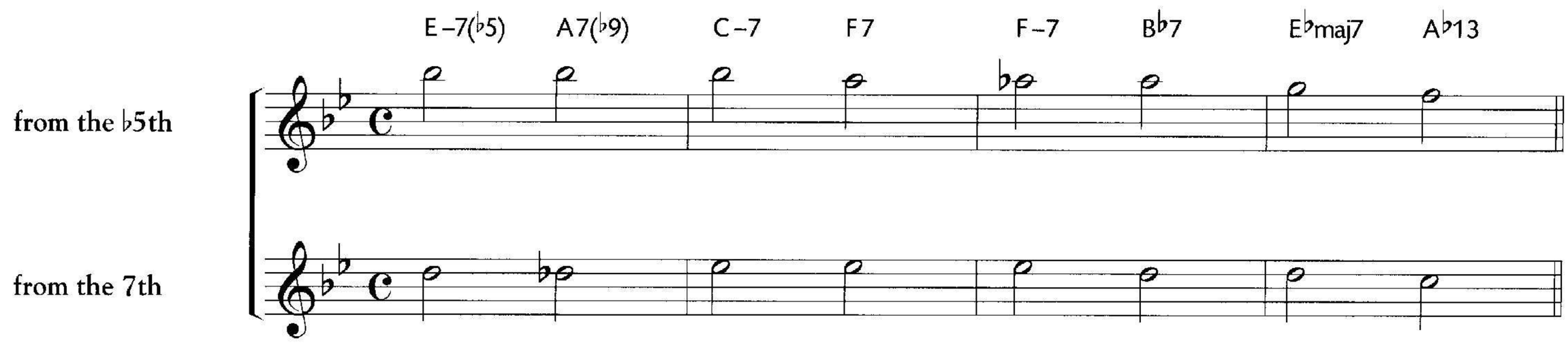
- Practice performing Guide Tone Lines with Study Progressions 1 through 6 and continue with Tune 1 (My Foolish Harve).

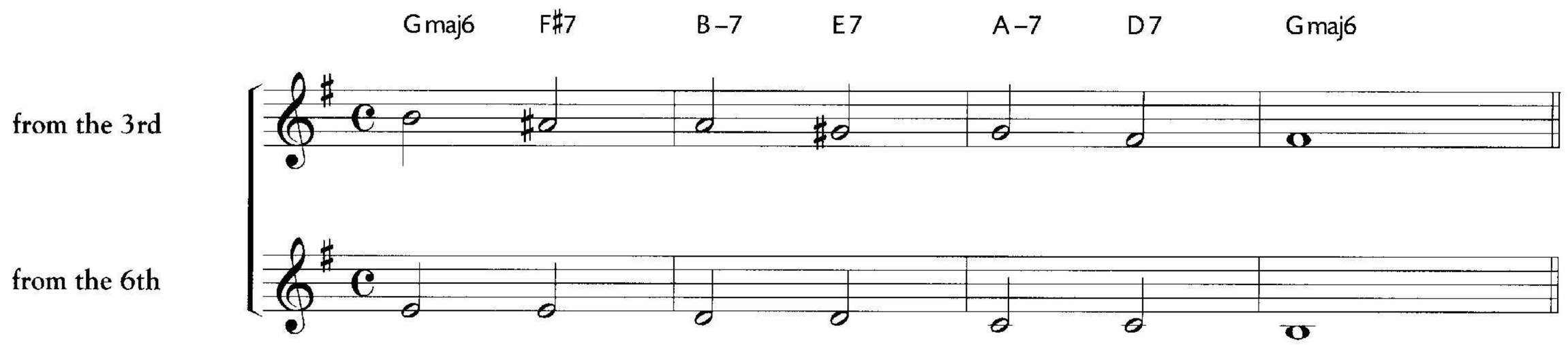
STOP. Go on to Phrase Superimposition.

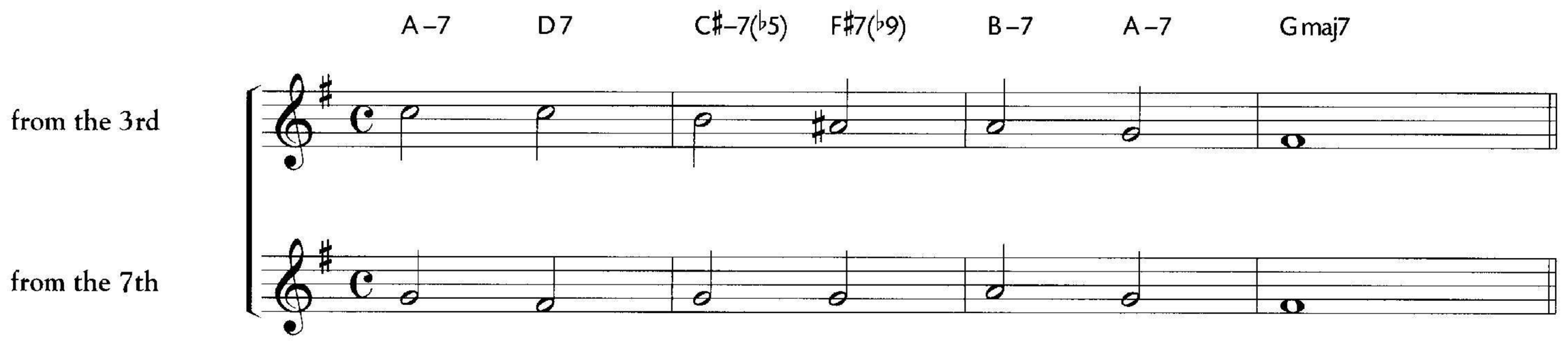
When performing guide tones, you move to the closest third, seventh or indicated altered note of the next chord, creating a stepwise line wherever possible.

From the first chord of a progression, start from the third or seventh of the chord. If the chord symbol has a ♭5 or ♯9, for example, try beginning from that note.









Practice these at the piano as an introduction until you can perform them smoothly without stopping. If you don't have piano skills, just play the roots of the chords while you sing. Use STP and Inner Hearing techniques as part of your study.

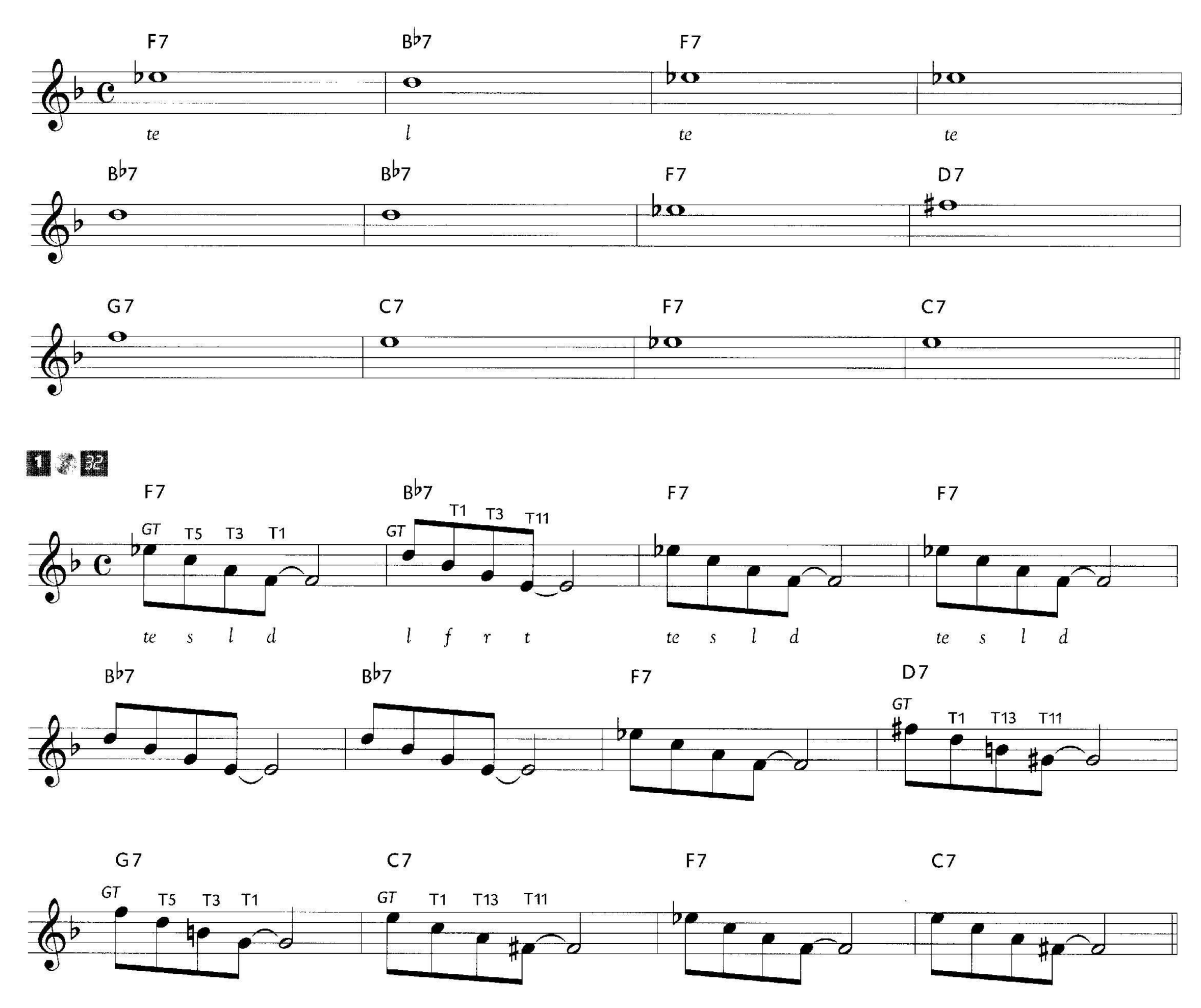
RELATED IMPROVISATION TOPICS

1. GUIDE TONES WITH TENSIONS

Below is a blues progression with a guide tone line that begins on the seventh of the F7 chord. The progression is shown again with three tensions following each guide tone note.

What to Do

- Learn this exercise as written on your instrument.
- Learn to sing it with the correct solfege syllables.
- Perform it from memory, or while looking only at the chord symbols.
- Repeat this process with the 10 Study Progressions and the 6 Study Tunes. When you find it necessary, write out the exercise as a first step.



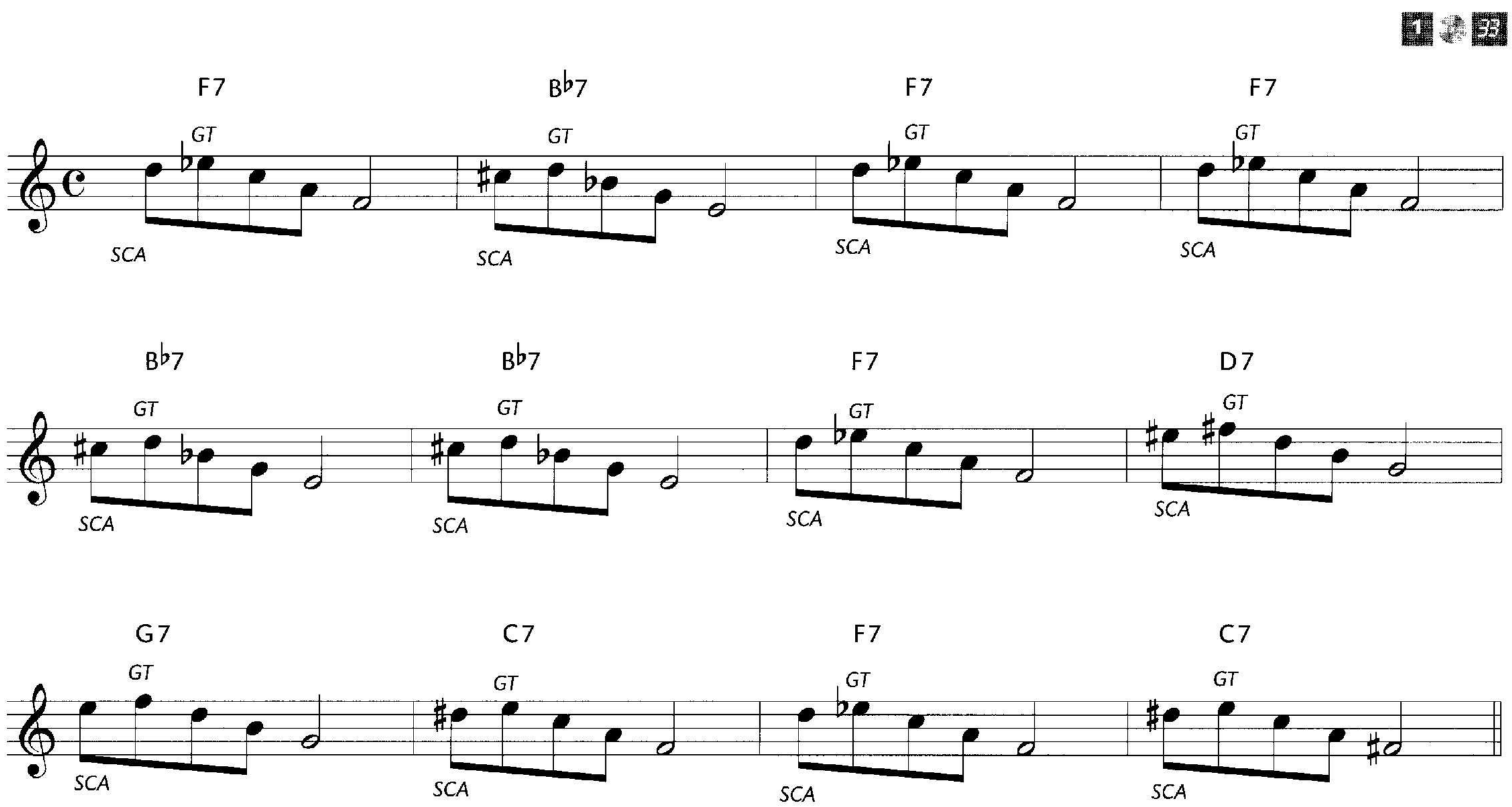
2. GUIDE TONES WITH SINGLE CHROMATIC APPROACHES AND TENSIONS

In this blues progression, the guide tone notes are preceded by notes one half step below, functioning as chromatic approach notes. As you can see, they automatically provide additional melodic contour to the exercise. They also provide harmonic interest through the use of dissonance.

What to Do

Give it the same treatment as the last exercise.

- Learn this exercise as written on your instrument.
- Learn to sing it with the correct solfege syllables, including the chromatic approaches.
- Perform it from memory, or while looking only at the chord symbols.
- Repeat this process with the 10 Study Progressions and the 6 Study Tunes.



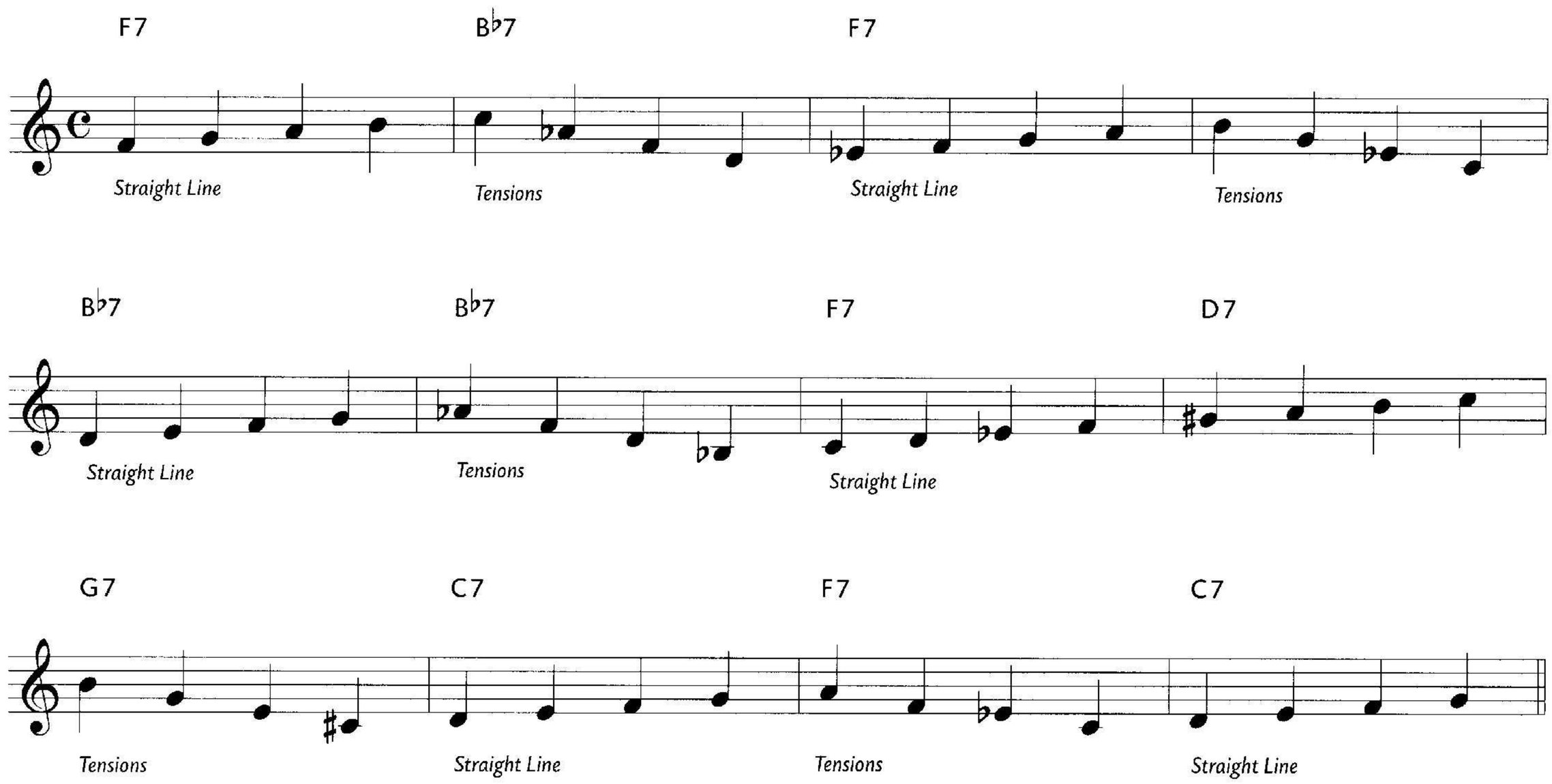
3. STRAIGHT LINE EXERCISE WITH TENSIONS

Combine the Straight Line Exercise with Tensions to create a continuous line through a progression that alternates between movement by step (scales) and movement in thirds (arpeggios).

What to Do

Give it the same treatment as the last exercise.

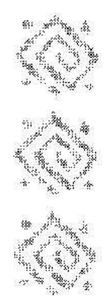
- Learn this exercise on your instrument as written.
- Learn to sing it with the correct solfege syllables, including the chromatic approaches.
- Perform it from memory, or while looking only at the chord symbols.
- Repeat this process with the 10 Study Progressions and the 6 Study Tunes. If necessary, write out the exercise as a first step.



Options

Start from any chord tone or tension. Perform an arpeggio in the first bar. Begin with a downward line. Perform the Straight Line with Tensions for more than one bar, as shown in bars seven and eight. Use chromatic approaches to any note. Use other note values, i.e., quarter notes, eighth notes. Superimpose a rhythmic unit (one quarter, two eighth notes, for example) throughout the exercise.

PHRASE SUPERIMPOSITION



As a first step, read the entire Superimposition chapter for a detailed explanation. Listen many times to the recorded examples. Try to perform along with the recording. Listen to disk 1, tracks 34, 35, 36, and 37.

Follow the 14-Day Working Guide, doing as much of the suggested assignments as you can within the two week period.

In this section, you will study a technique designed to develop your ability to hear small melodic alterations over chord changes as well as your melodic intuition when improvising.

One of your goals is to learn all ten phrases in the six modes previously presented in the Straight Line chapter: Lydian, Lydian♭7, melodic minor, Dorian, Locrian♯2 and diminished. Work to perform them from memory on your instrument and vocally with the correct syllables.

Remember: take your time. This is a very gradual process. Learn one phrase at a time, keeping in mind that, with these activities, you learn them instrumentally first. You don't have to wait to learn all ten phrases in all modes before beginning to superimpose phrases over changes. Follow the instructions, listen to the demonstration recording and do the 14-Day Working Guide as a first step.

General Guidelines

Each day as routine:

- Study to perform all phrases instrumentally and then vocally as written from memory in the six scales. Make the necessary chromatic adjustments.
- Write and learn to play phrase 1 over the 10 Study Progressions as demonstrated in the lesson, making all necessary chromatic adjustments.
- As soon as you can play phrase 1 with progression 1, work very slowly at the piano to sing it with the proper solfege syllables. Vocally, you may find it difficult to perform the phrases perfectly with the recorded tracks. This is not a problem, however. The benefit is in the effort to sing the notes accurately.
- When you can play and sing phrase 1 with study progression 1, apply it to the first of the study tunes located at the end of the book.

Continue the above pattern with phrase 1 and the remaining progressions and tunes. Or you can decide to work with phrase 2.

14-Day Working Guide

Listen to disk 1, tracks 34, 35, 36 and 37.

Days 1-3

Practice to perform phrase 1 in the Lydian and Lydian♭7 modes from memory.

Days 4-7

Continue a daily review of phrase 1 in Lydian and Lydian♭7.

Write phrase 1, using the Lydian♭7 scale over the changes of study progression 1, page 109. Use the examples in the chapter as a model.

Learn to play your written exercise instrumentally by memory, increasing your speed as you gain mastery.

At the piano and very slowly, practice singing phrase 1 with the correct solfege syllables on the changes of study progression 1.

Days 8-14

Review daily all of the above and finish the week with a routine practice of phrase 1 using the recorded track for study progression 1, disk 2, track 2.

Delay listening to the recorded dictations for this study concept until you have done at least three or four of the phrases over all the study progressions and two or three tunes.

STOP. At this point you can return to any topic and do as much concentrated work as needed or desired. You should have a good idea how to practice within any of the Study Concepts.

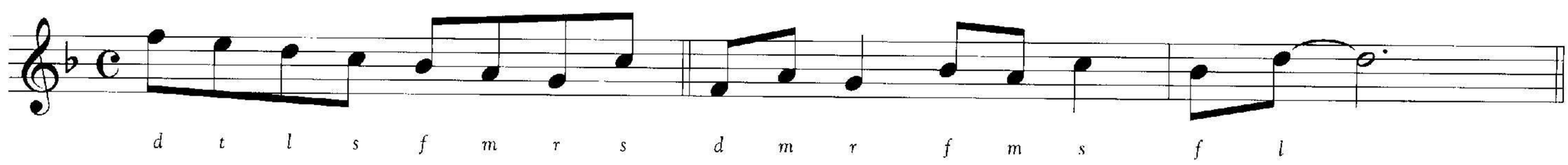
Memorizing Phrases

Master the following ten phrases in the six modes previously presented in the Straight Line chapter (Lydian, Lydian♭7, melodic minor, Dorian, Locrian♯2 and diminished). The phrases below are written in F major.

F = *do*

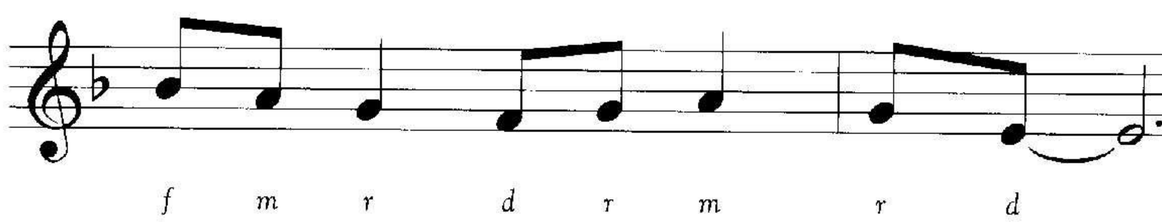
1 39

* Phrase 1

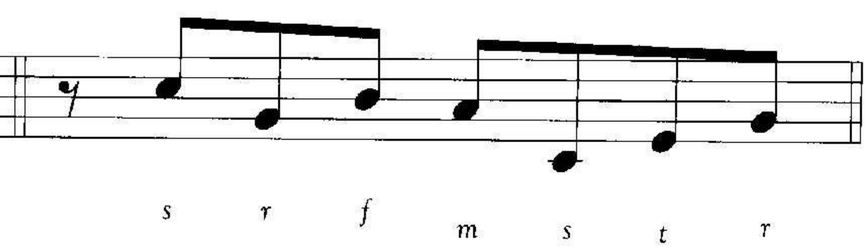


Phrase 2

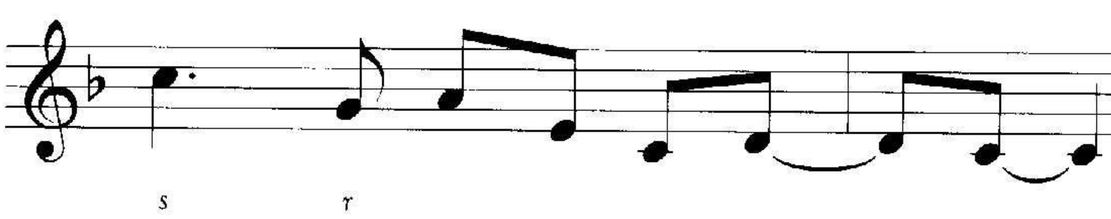
Phrase 3



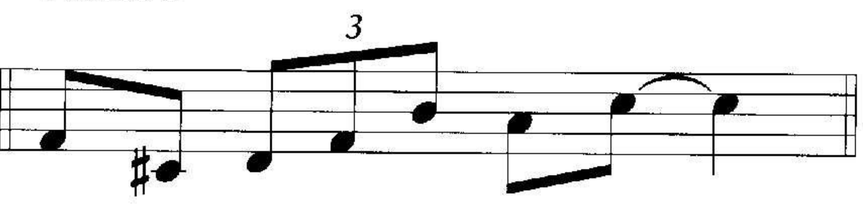
* Phrase 4



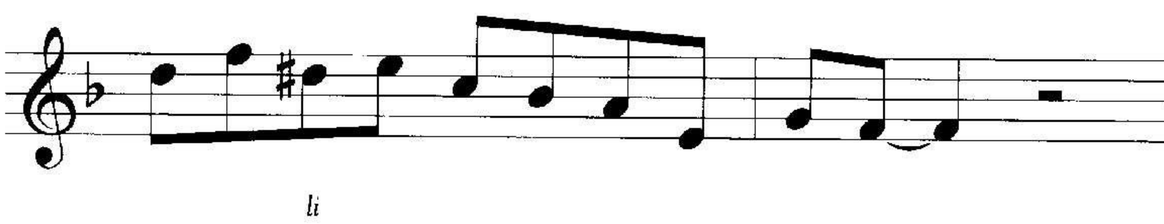
Phrase 5



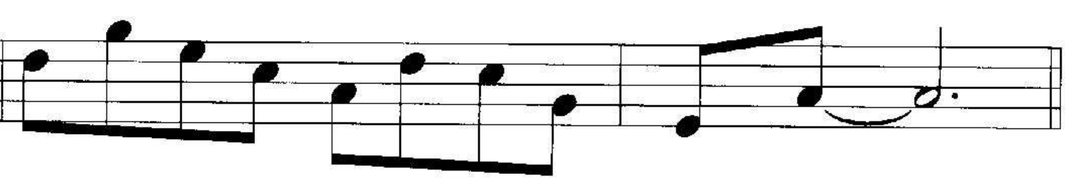
Phrase 6



Phrase 7



Phrase 8

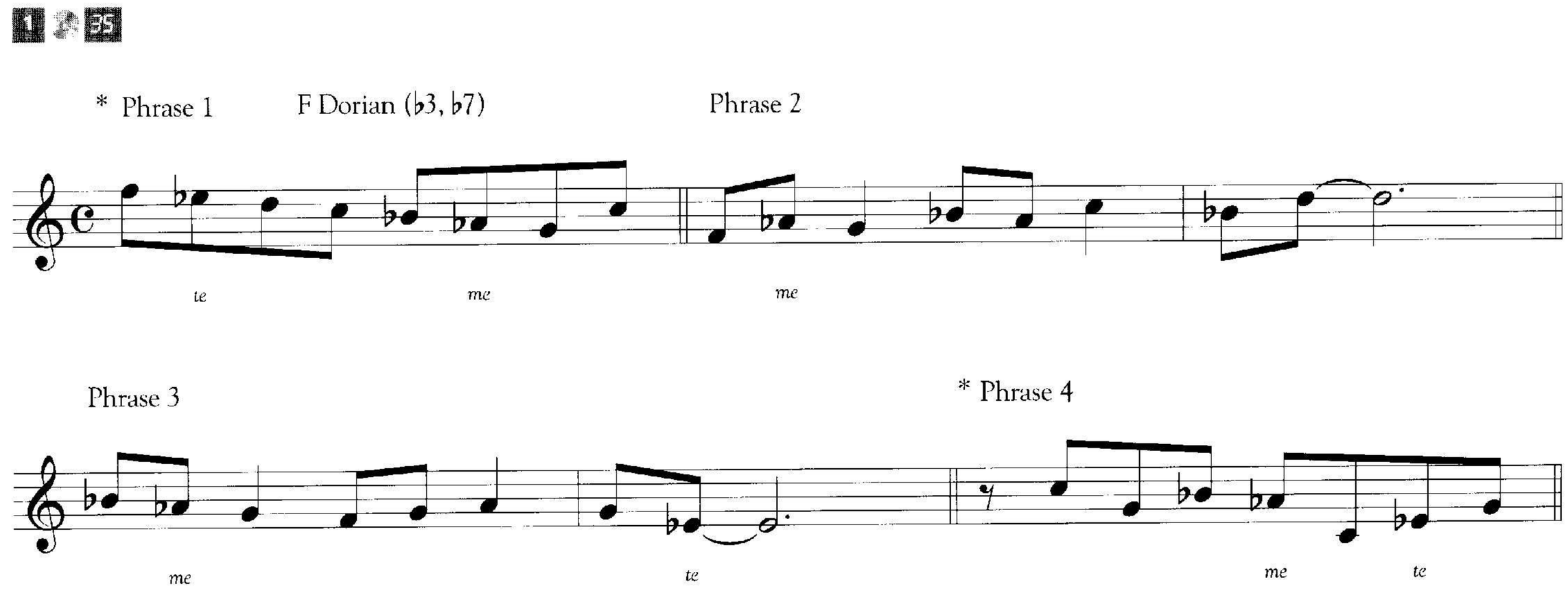


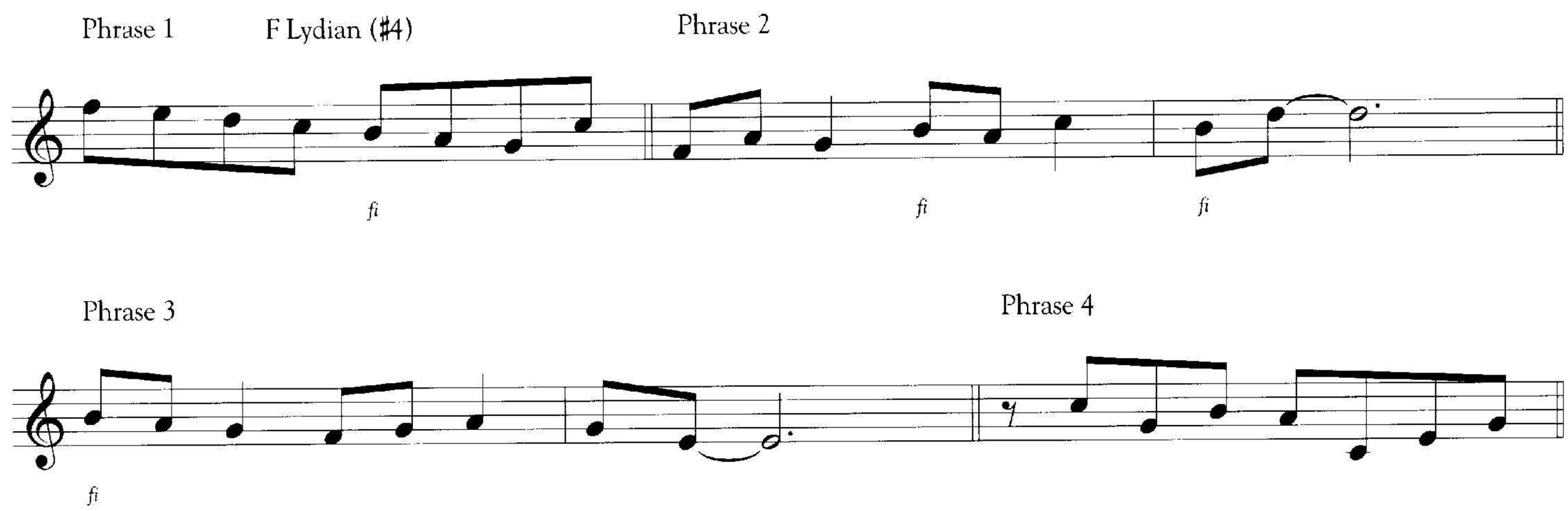
Phrase 9

Phrase 10

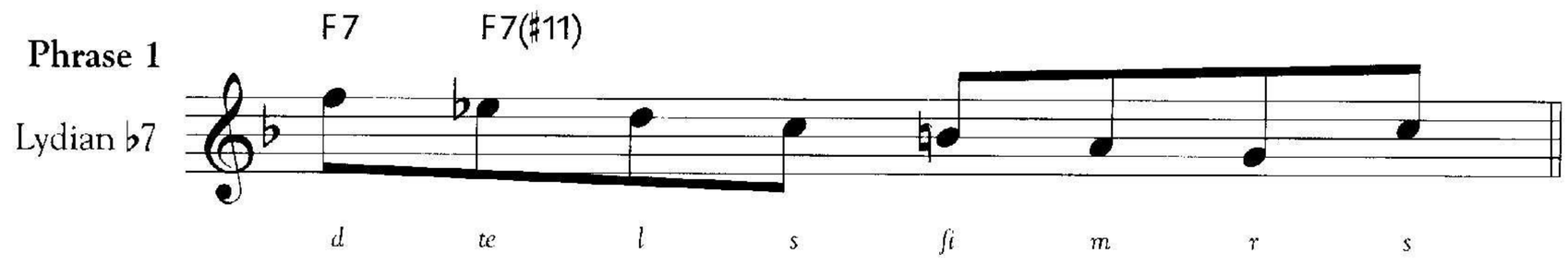
Phrases 1-4 are shown below written in Dorian and Lydian modes.

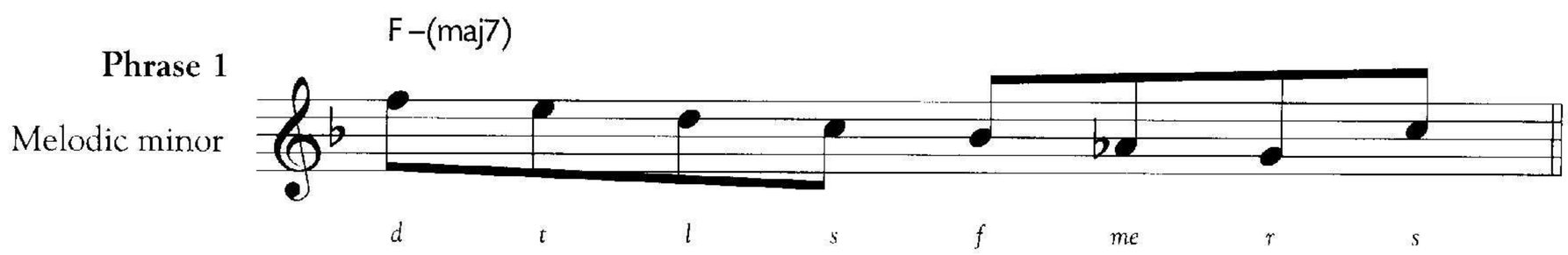
Learning to sing and play phrases in different modes will develop your aural sensitivity. It is also a useful tool for improvisation. Jazz players often use this technique to play melodically through chord changes while maintaining a sense of line and continuity.

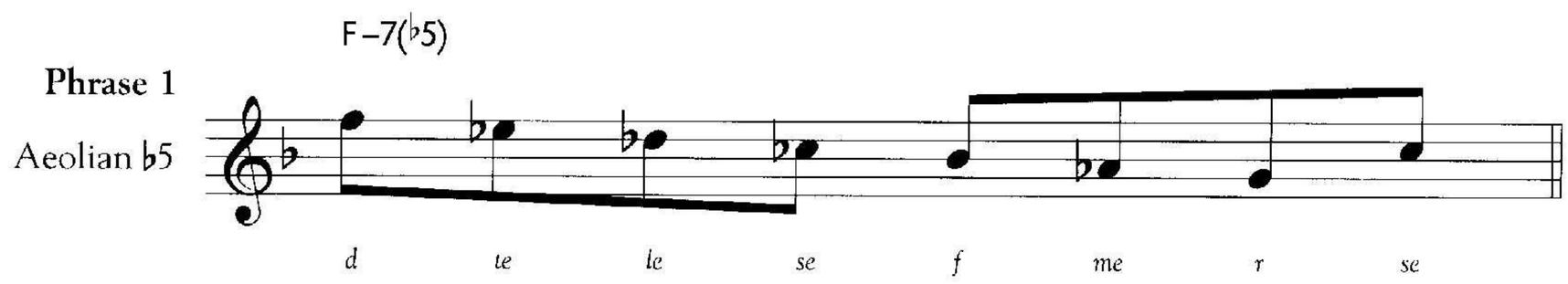


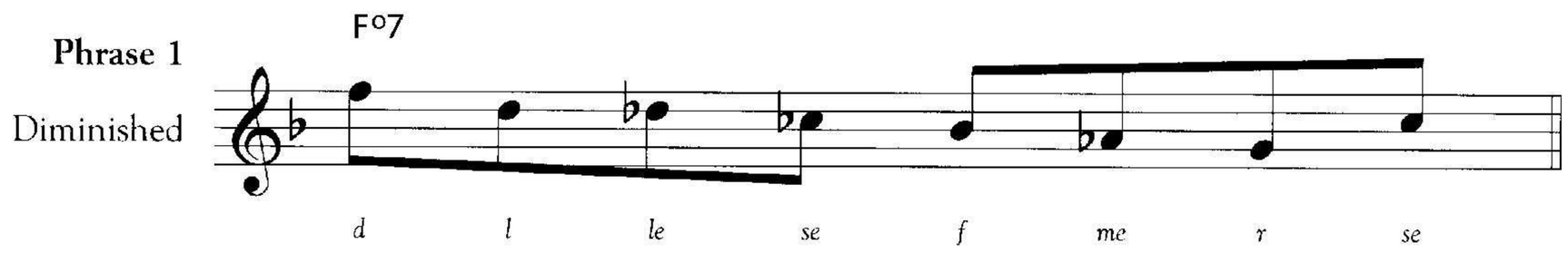


The following shows phrase 1 written in the remaining modes.





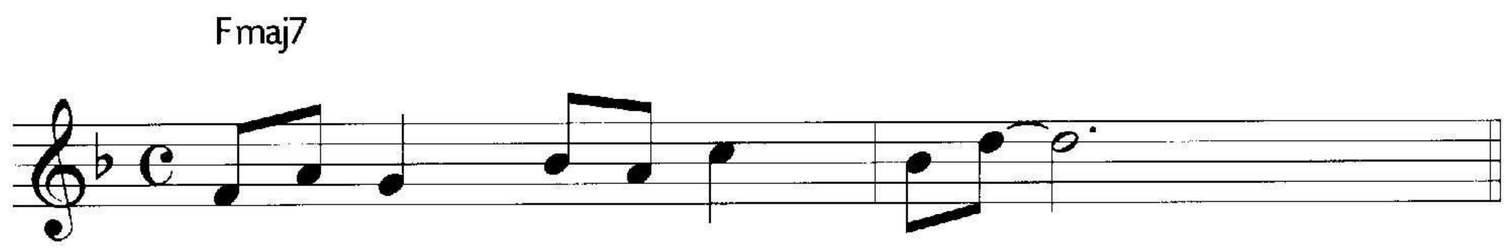




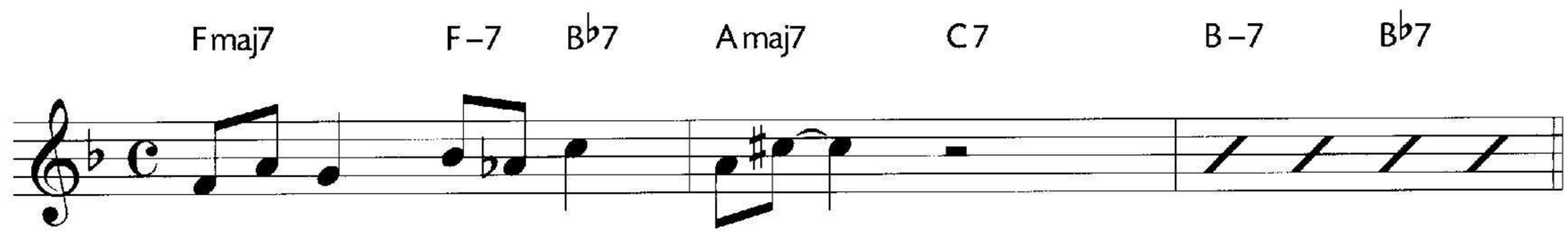
In the following exercises, you will have to sing and perform these phrases through chord progressions making slight changes (mostly chromatic) to the line as you go. Perform your phrases in the six scales everyday as a preparatory exercise.

Superimpose a Phrase over Changing Harmony

Develop your melodic sensibility over chord changes by performing a learned phrase or melody making chromatic alterations as you proceed through a progression. For example, here is phrase 2 as previously written in F major.



Phrase 2 as it could be performed over chord changes:



The basic character and shape were maintained while certain notes were altered to account for the harmony at that place in the tune. This is a way to exercise and develop your ability to hear vertically and horizontally at the same time. It is also a useful tool for improvisation. Jazz players use this technique to develop a single idea through the changing harmony of a tune.

Remember try to keep your alterations no more than a step away from the original notes.

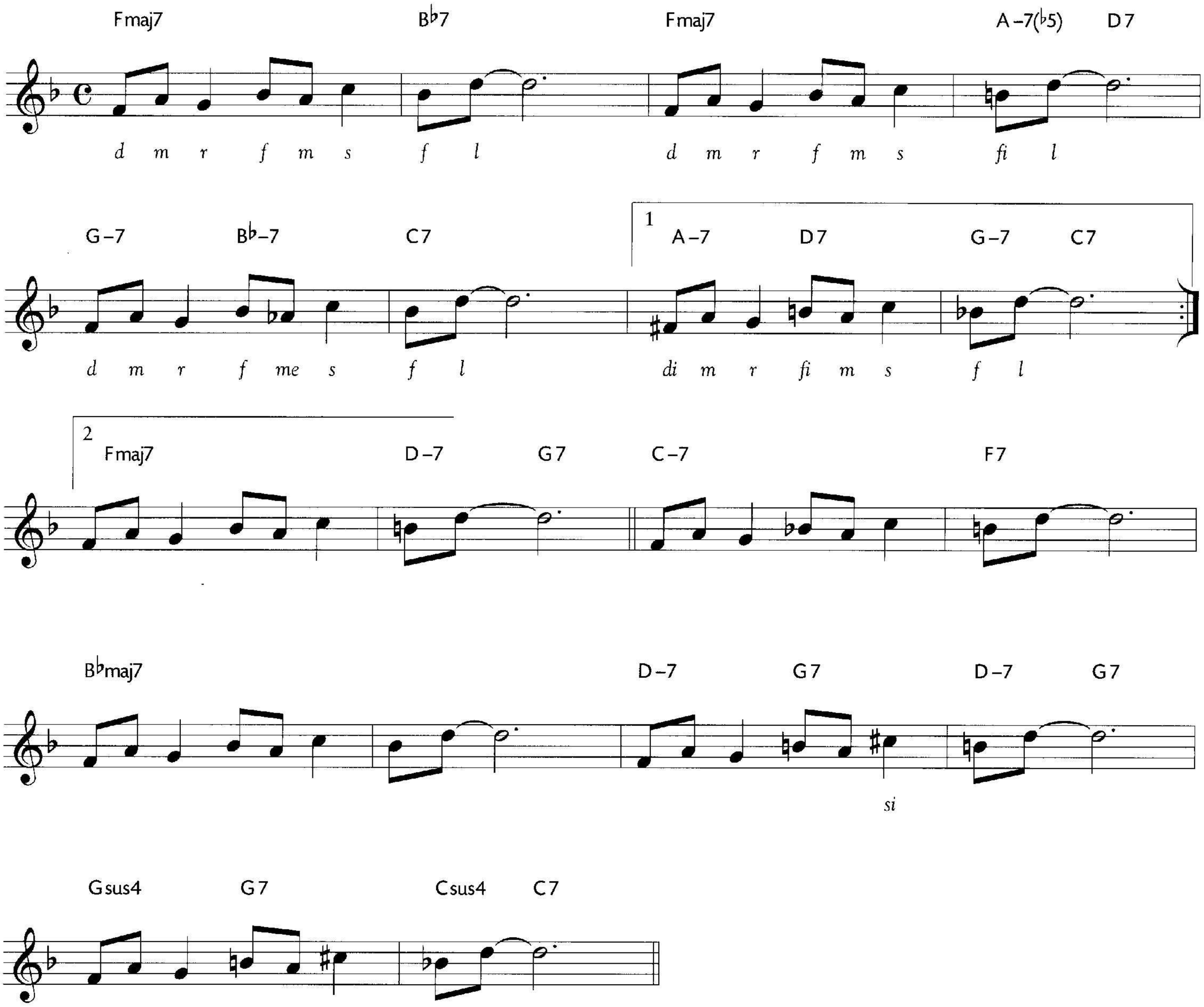
Real Life Dictation

You can find examples of phrase superimposition at:

- Koko, bars 5-8: Charlie Parker (Charlie Parker, *Cherokee*, Savoy 12079)
- On Green Dolphin Street; 1st chorus, bars 17-24, 2nd chorus, bars 1-8: Joe Diorio, guitar (Joe Diorio & Mick Goodrick, *Rare Birds*, RAM).
- Road Song, bars 17-22: Wes Montgomery solo (Wes Montgomery, *Road Song*, A & M).
- Press Enter, bars 20-23: Kenny Werner, piano solo (Peter Erskine, *Sweet Soul*, RCA Novus).
- Little Butterfly (aka Pannonica), bars 18-19: Eric Gunnison, piano, short phrase played in sequence (Carmen McRae, *Carmen McRae Sings Monk*, RCA Novus).

Below is an example of how phrase 2 could be performed over the changes of a tune.

1 36

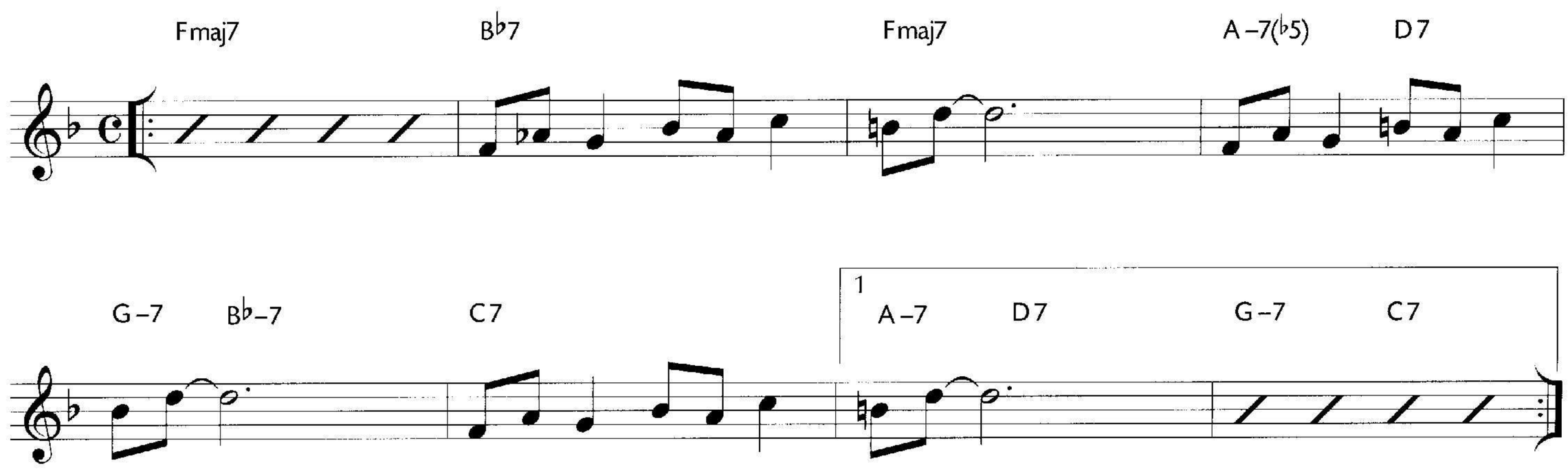


To practice this activity:

- Choose a phrase to superimpose over the changes of a progression or tune.
- Write the study out as demonstrated above.
- Study it on your instrument until you can play it smoothly then,
- learn to sing it (very slowly) with the proper solfege syllables over the harmony of the tune.

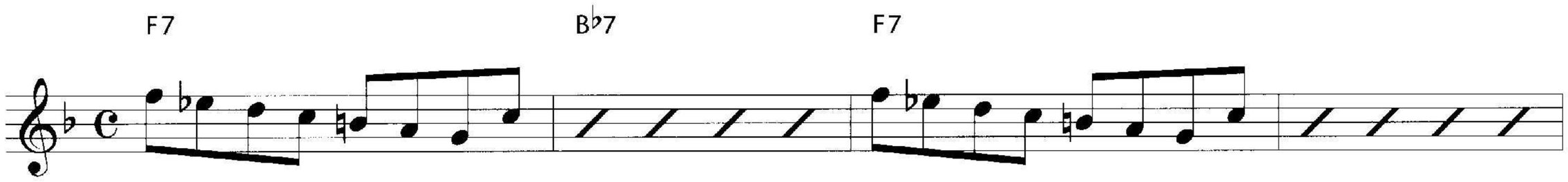
Displace Your Phrases

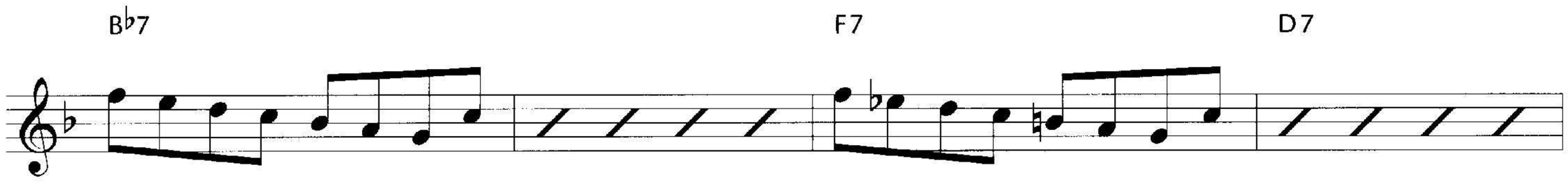
As a variation of phrase superimposition, learn to perform and therefore hear the same phrase displaced in the harmony of a progression. At this stage, for ear training purposes, it is most practical to displace the phrase one measure. Below is an example of phrase 2 beginning on the second bar of the previous chord progression. This activity produces interesting results because it changes the tonal and rhythmic tensions of the notes within the context of the tune. In effect you hear the phrase in a new way.

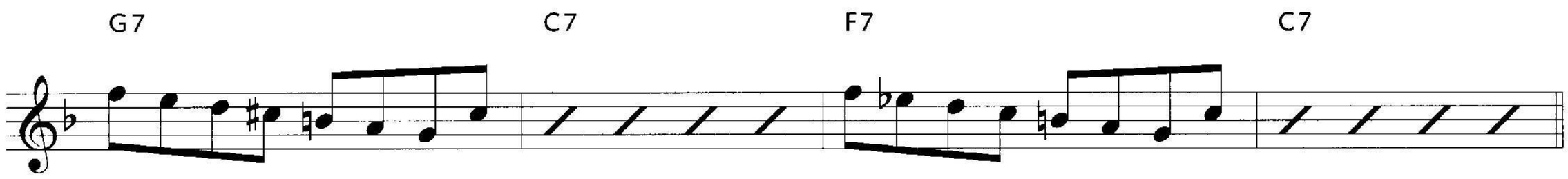


Progression 1 - Key: F

Phrase 1



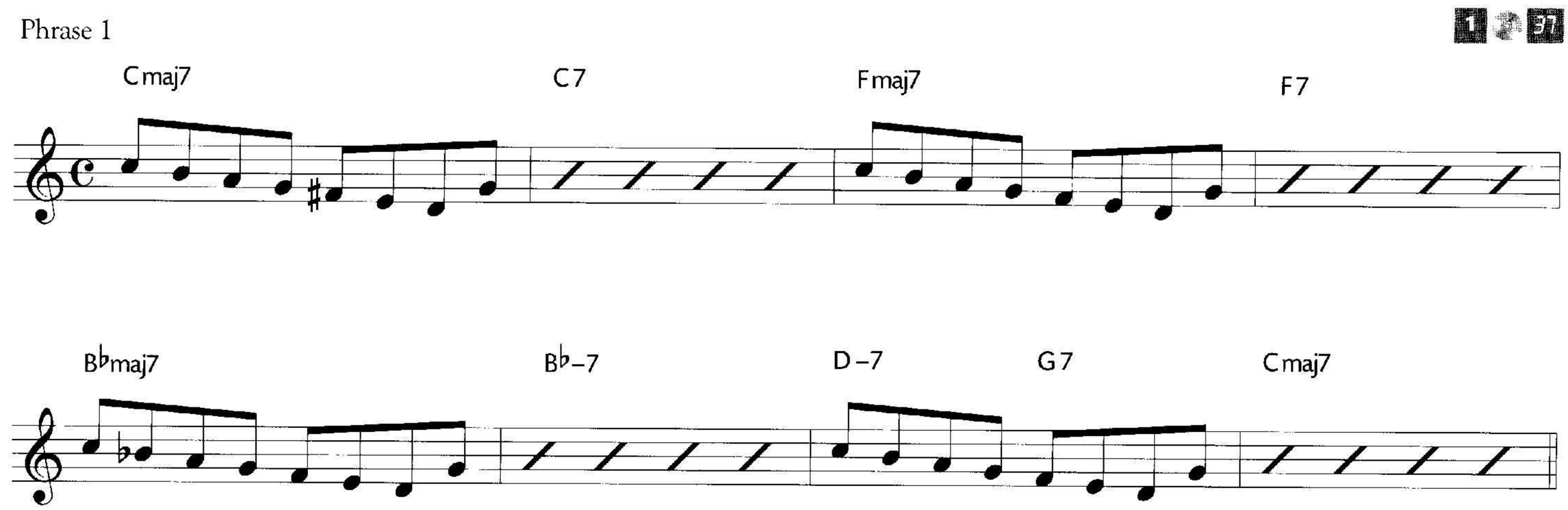




Progression 6, Key: C

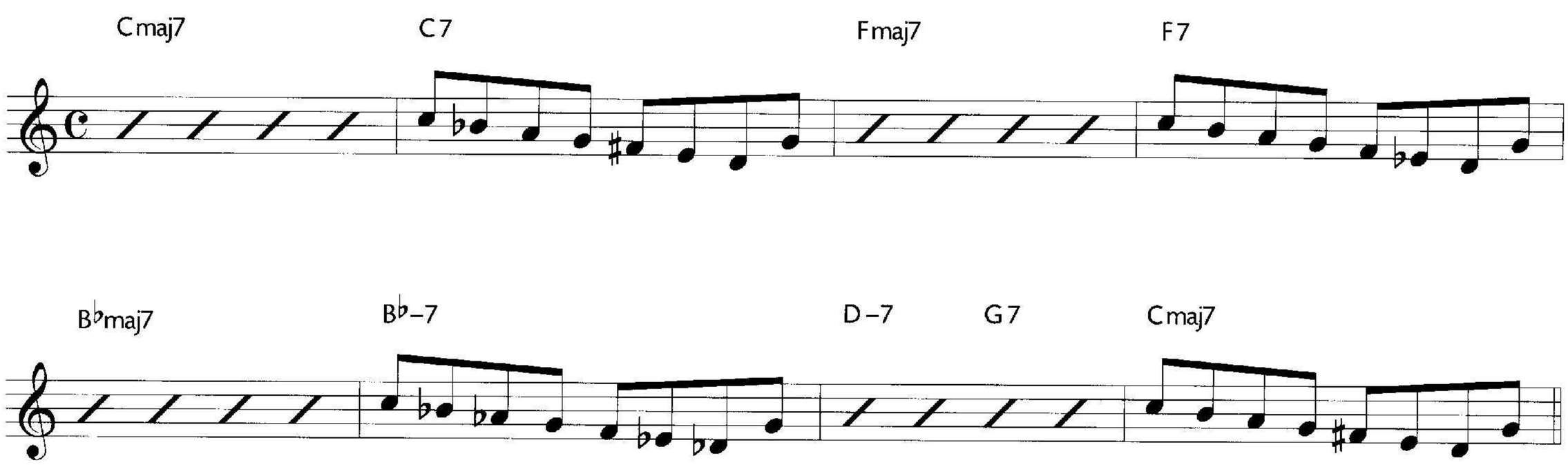
The following two examples are played together on disk 1, track 37.

Phrase 1



Progression 6, Key: C (phrase displaced 1 bar)

Phrase 1

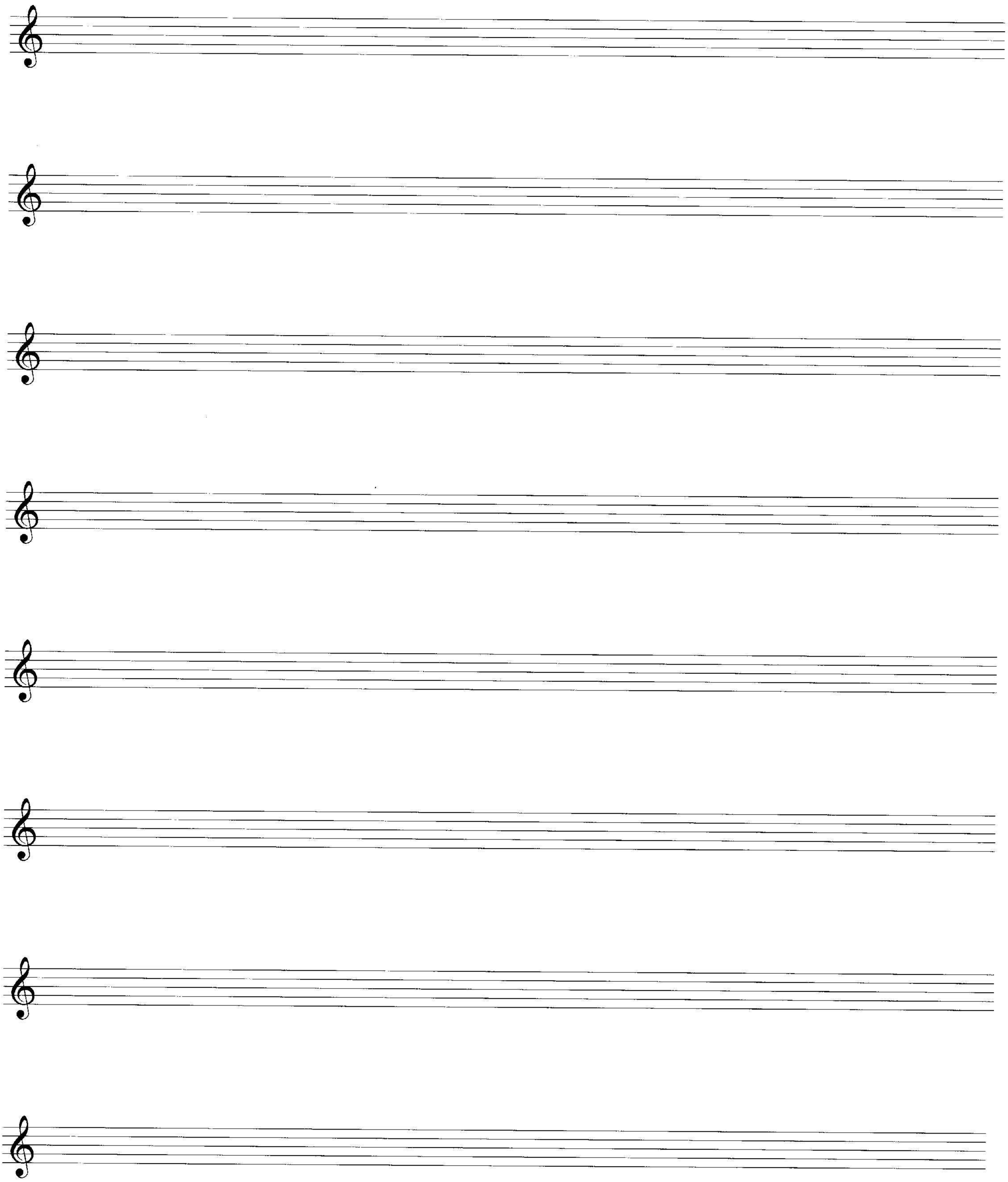


Dictation

For this dictation topic you will use your instrument from the start.

- Listen to each phrase no more than three times in total.
- In between hearings, stop the recording and try to sing the phrase (on a neutral syllable) to retain the notes enough to reproduce them on your instrument, keeping in mind at this stage to *never to play along with the recording*.
- After the third listen and attempt, go to the next phrase which, due to the nature of this topic, will be very similar to or even an exact repeat of the first phrase. Go to the next phrase even if you are not sure that you have successfully captured the first phrase! Repeat steps one and two for all the phrases. When you arrive at the end of the tune, you are done for the day with this dictation exercise.
- Continue like this daily until you are fairly sure of your responses. At that point, check your response by playing along with the recording for the first time, from memory, of course. As a last resort, you can consult the written answers in the book.

	#2			
PHRASE SUPERIMPOSITION	33	4/4	F	.16 bars, 1x and fade



Appendix

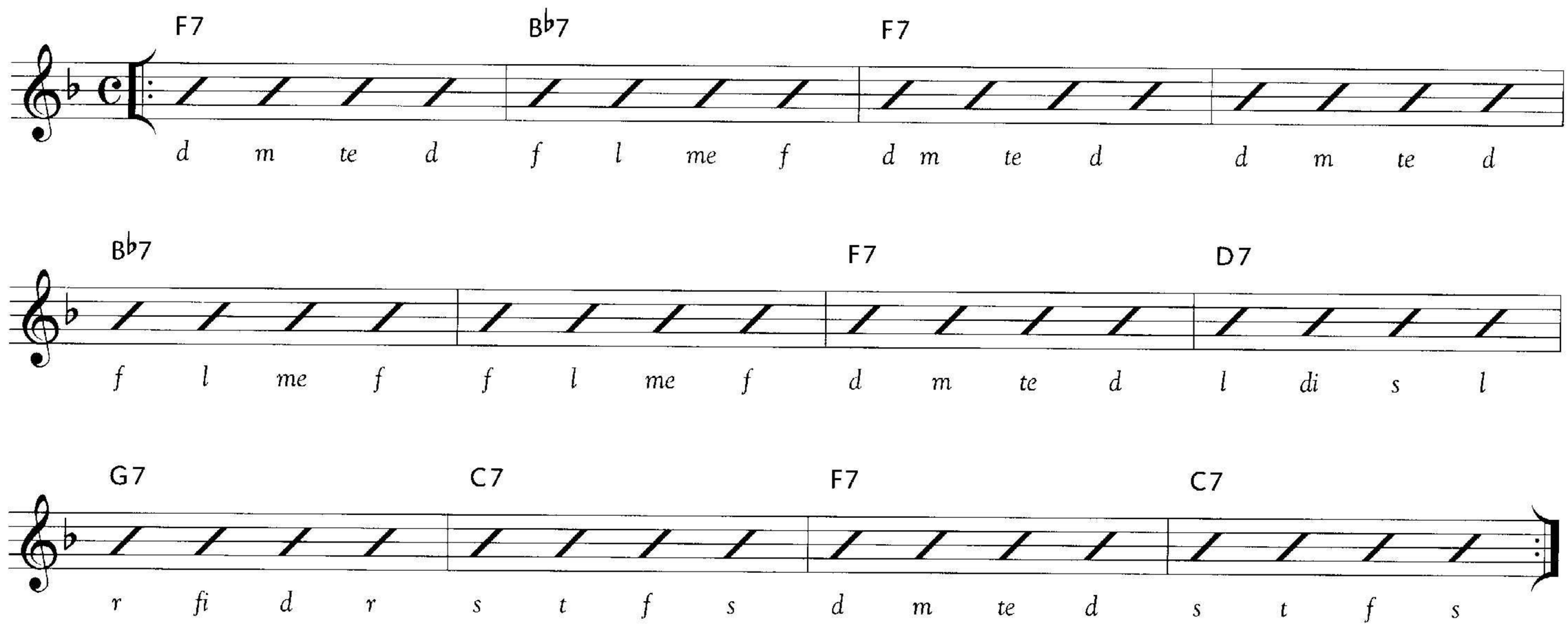
- 10 Study Progressions
- 6 Study Tunes
- Dictations
- Solo Transcriptions
- Final Thoughts
- Biography

10 Study Progressions

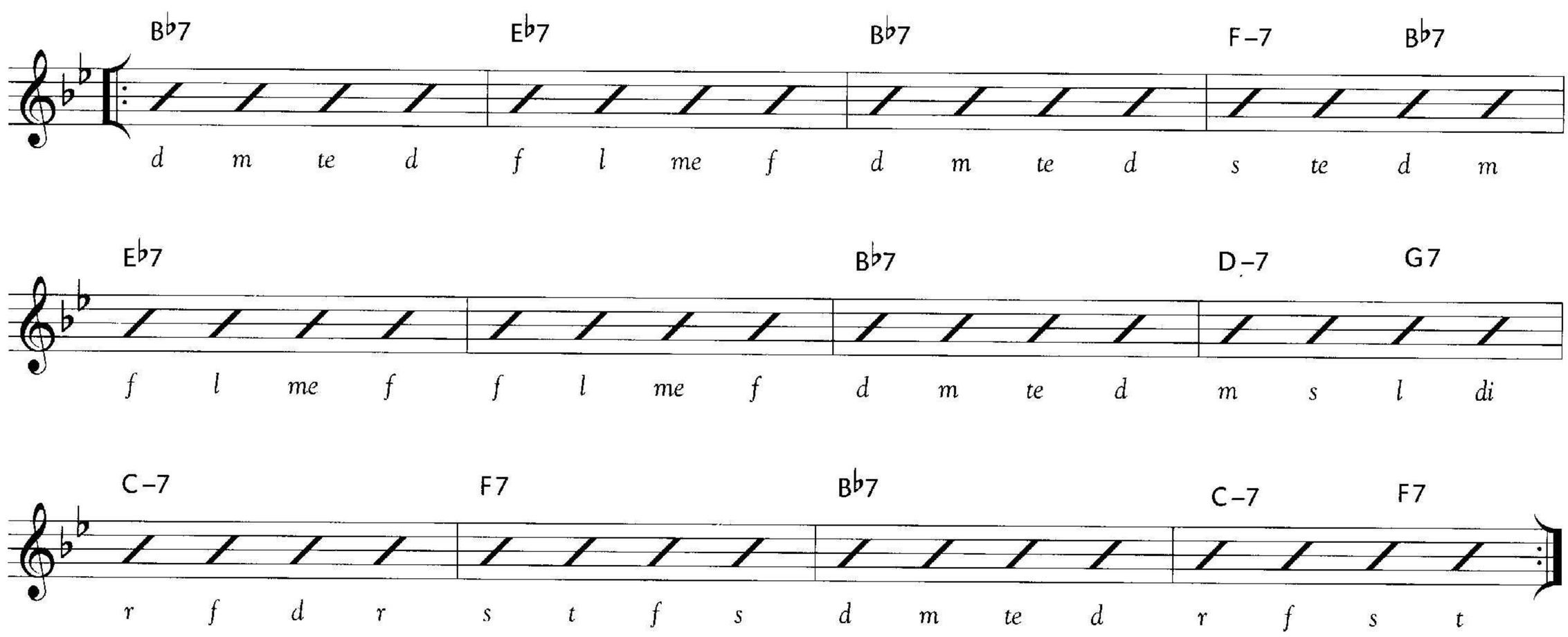
Below are the ten progressions referred to throughout the book. Ultimately, your goal is to sing harmonic bass lines to all of them from memory. Use these progressions to practice the study concepts as described in the guidelines for each chapter.

2 7 Tuning Note A 440

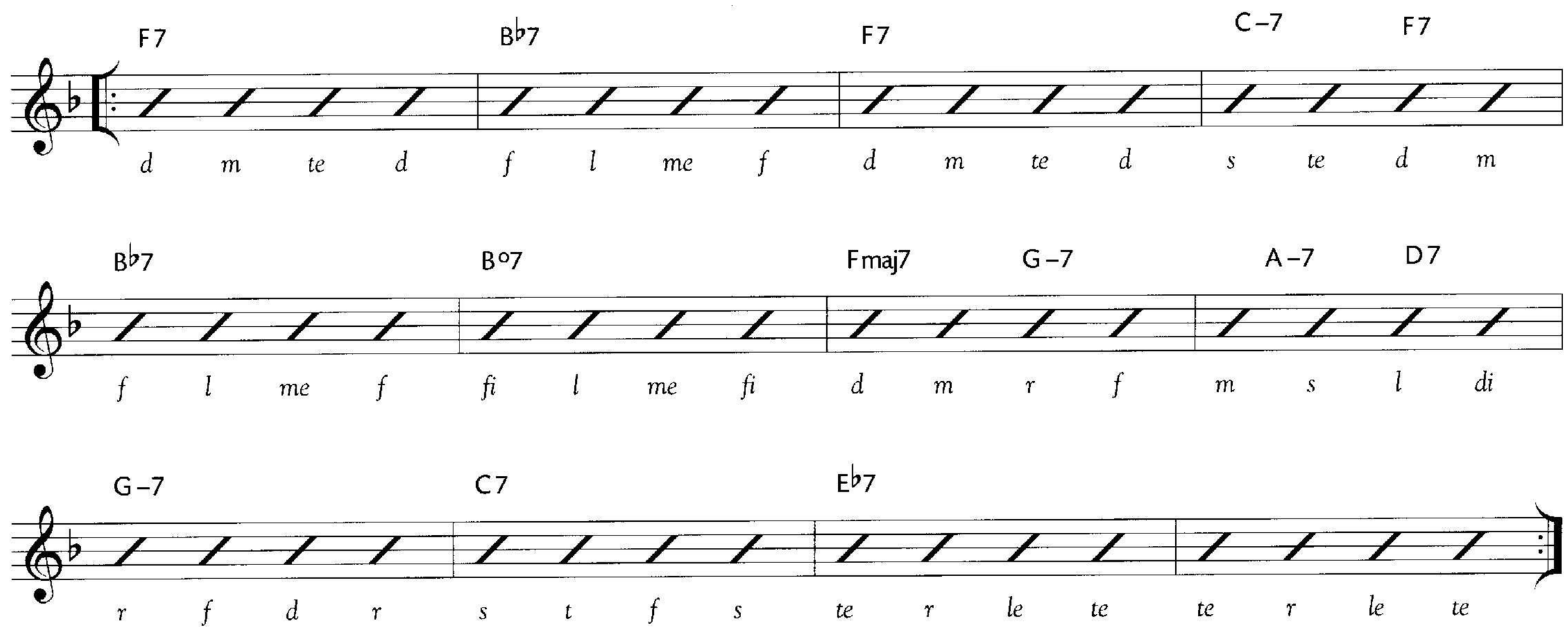
2 2 Progression 1



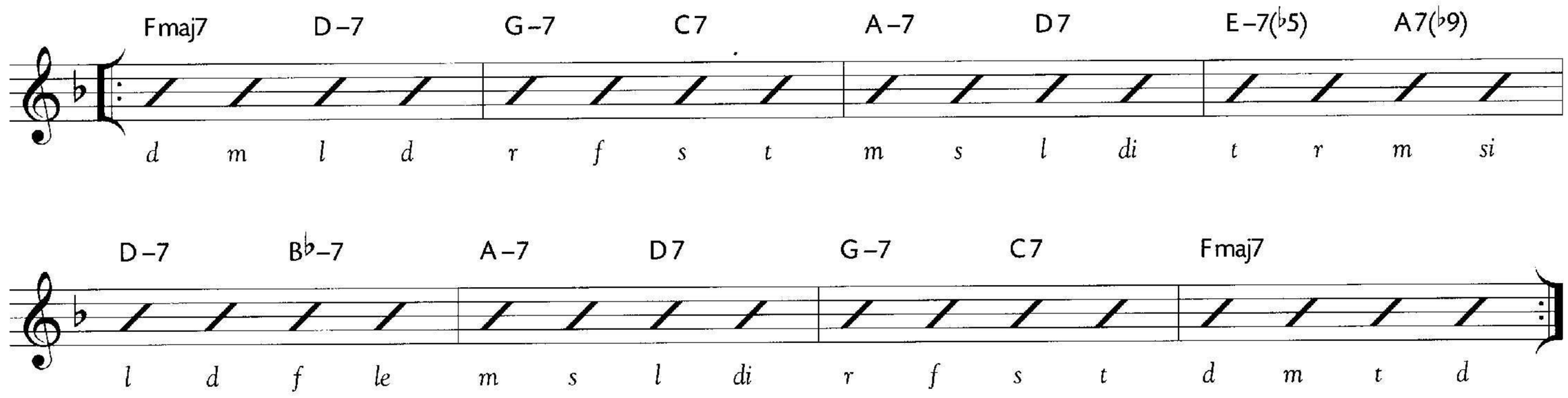
2 3 Progression 2



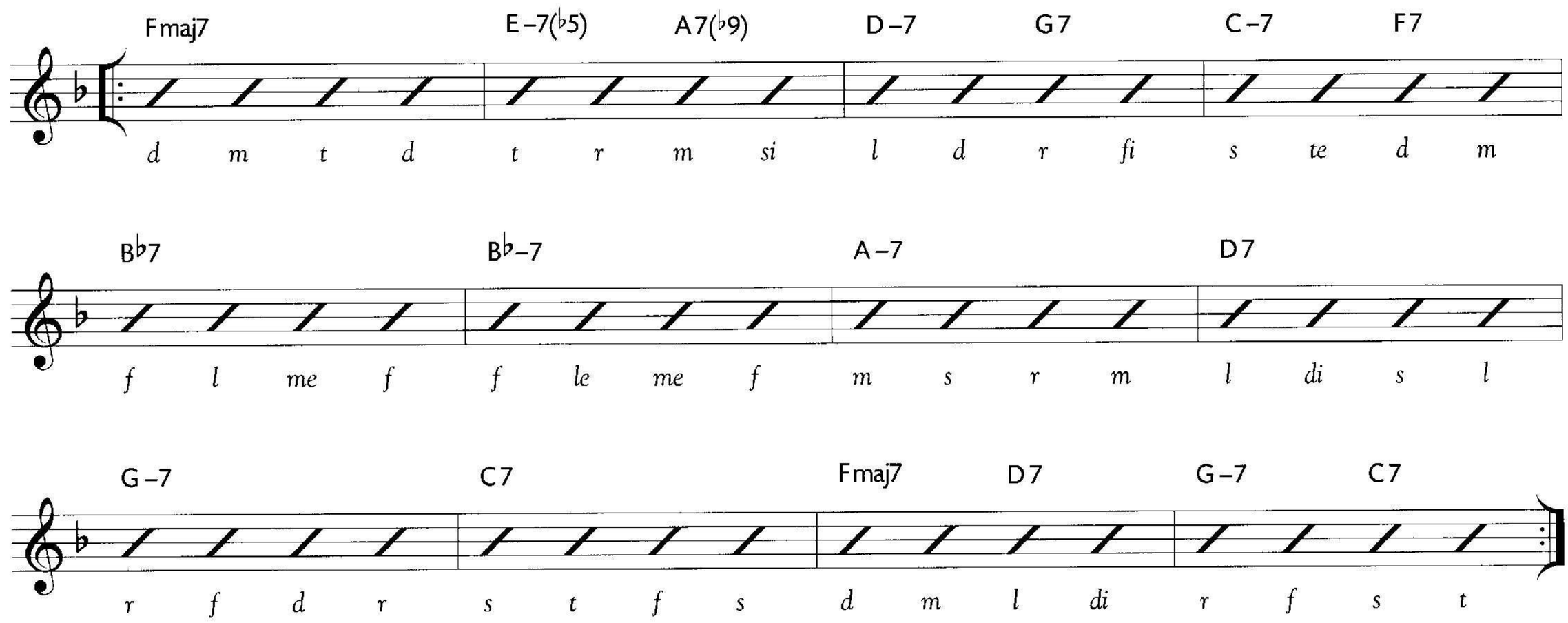
2 4 Progression 3



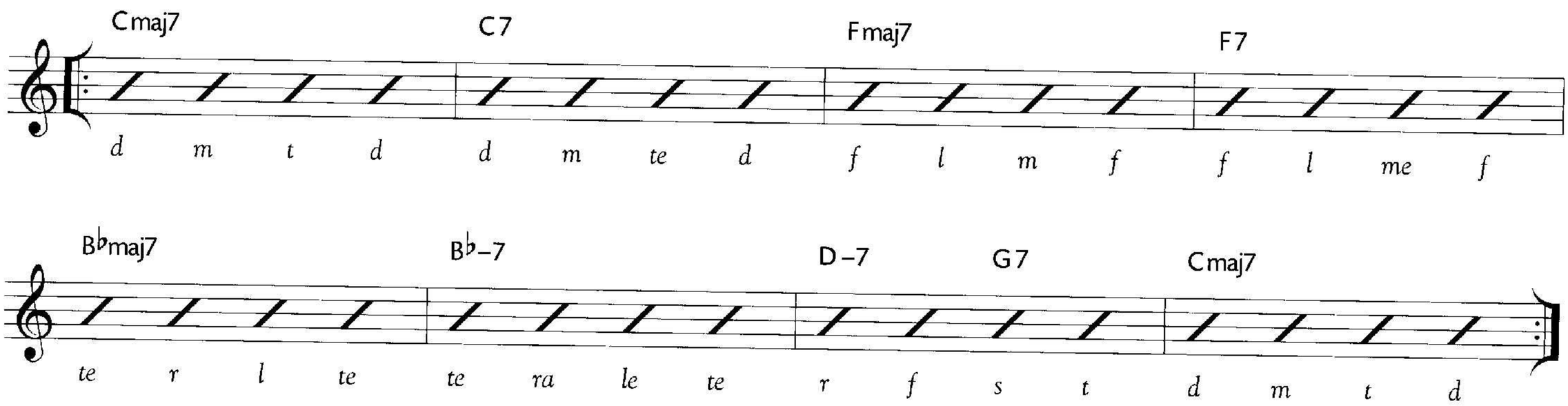
2 5 Progression 4



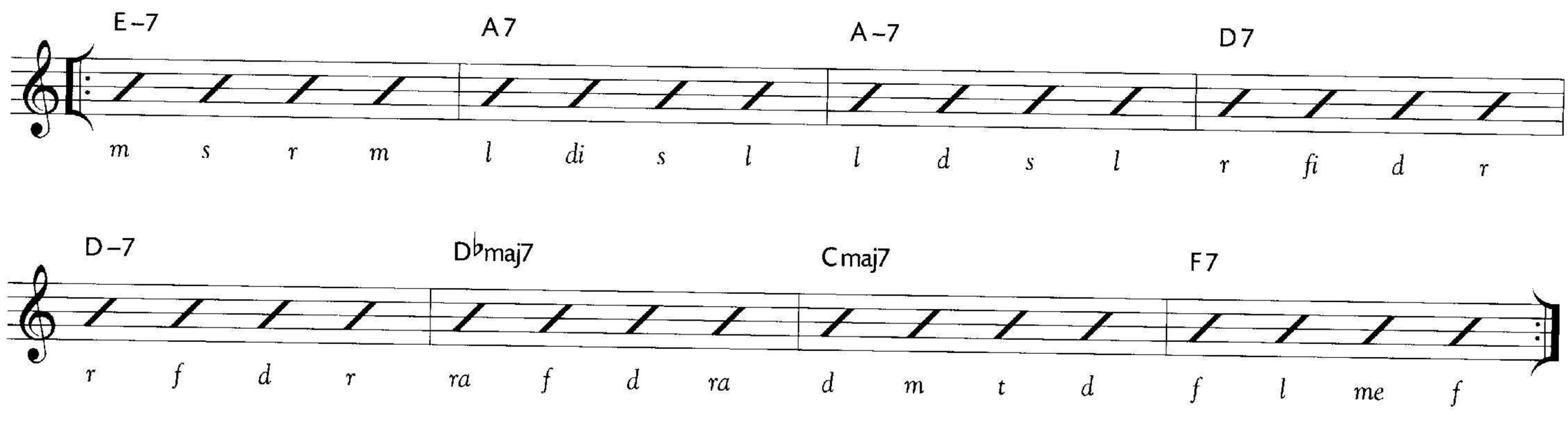
2 6 Progression 5



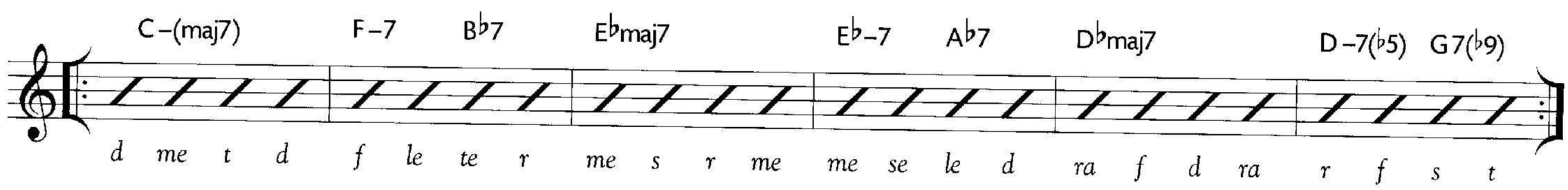
2 7 Progression 6



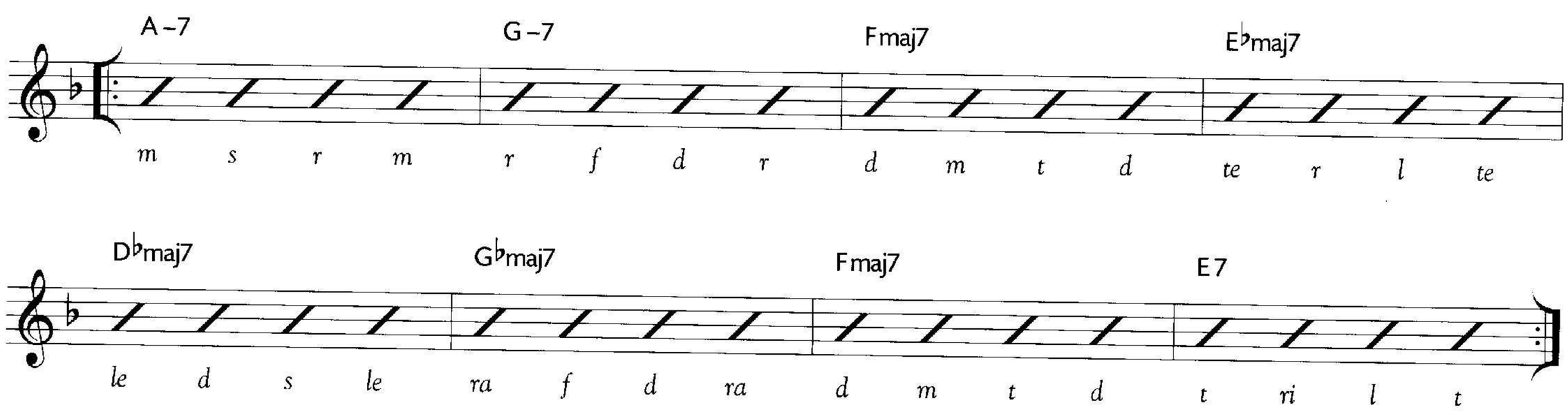
2 8 Progression 7



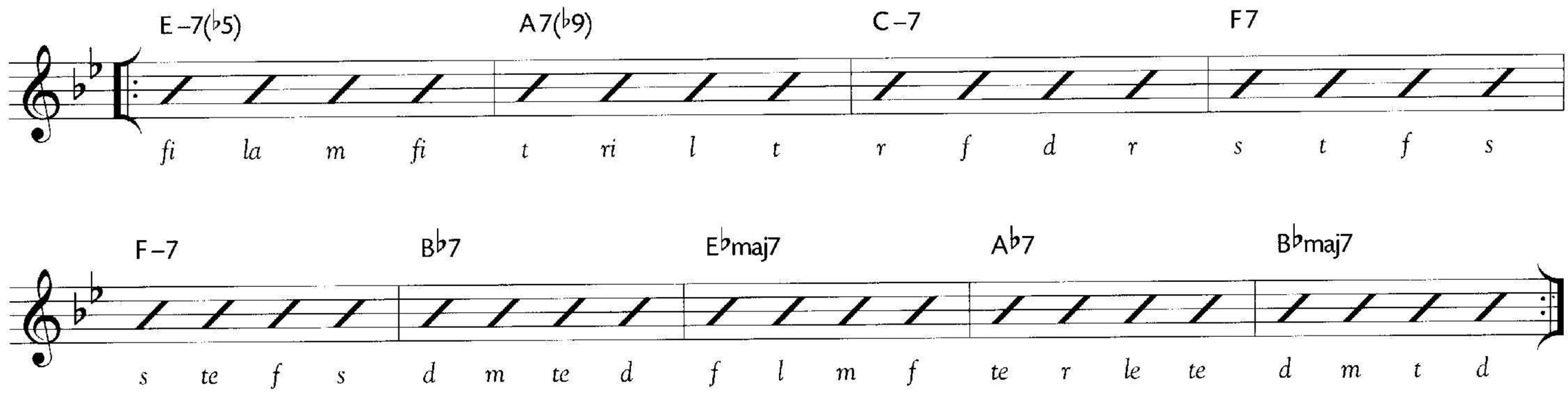
2 9 Progression 8



2 10 Progression 9



Progression 10



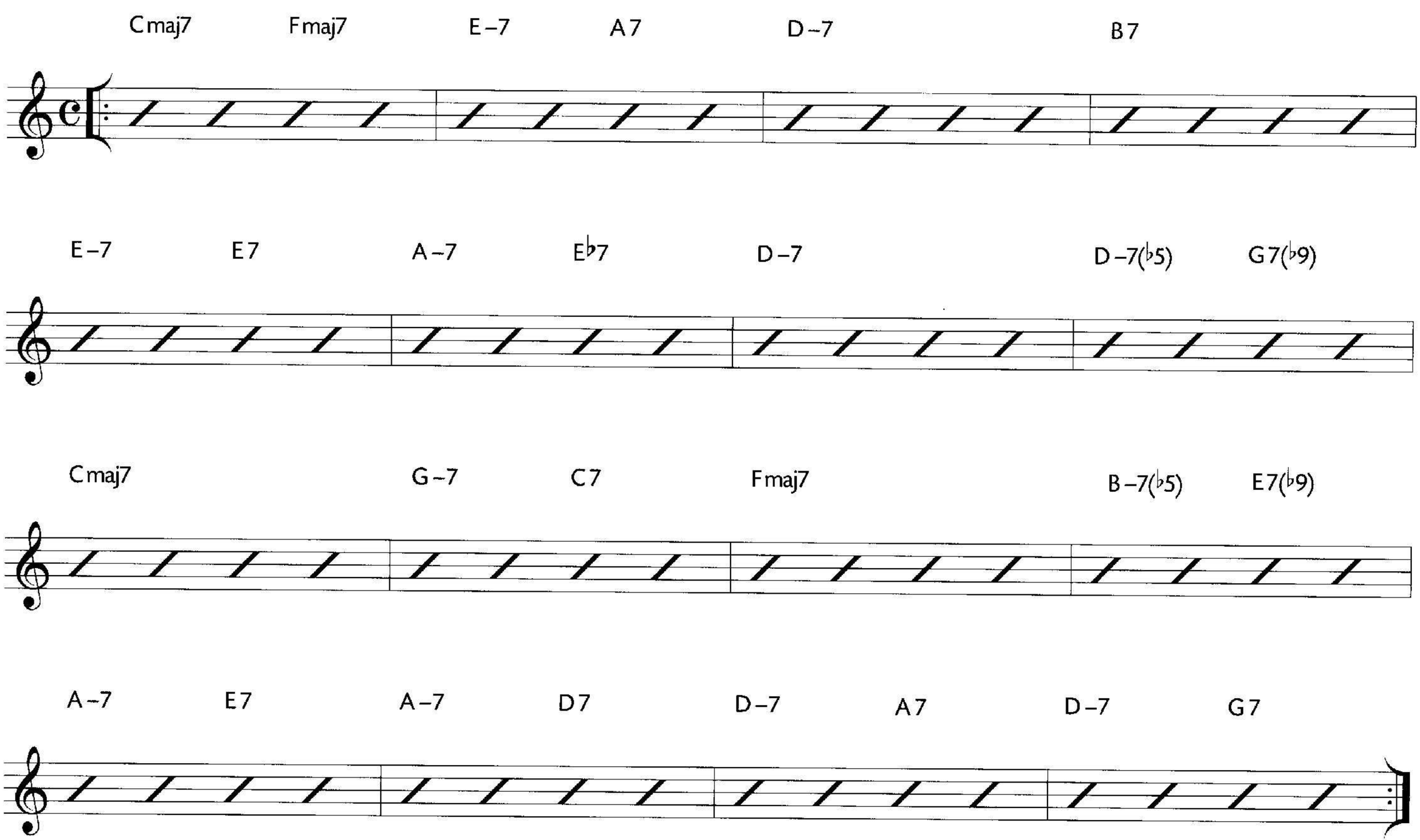
6 Study Tunes

Tune 1

My Foolish Harve

2 12

C major: C = *do*



TUNE 2

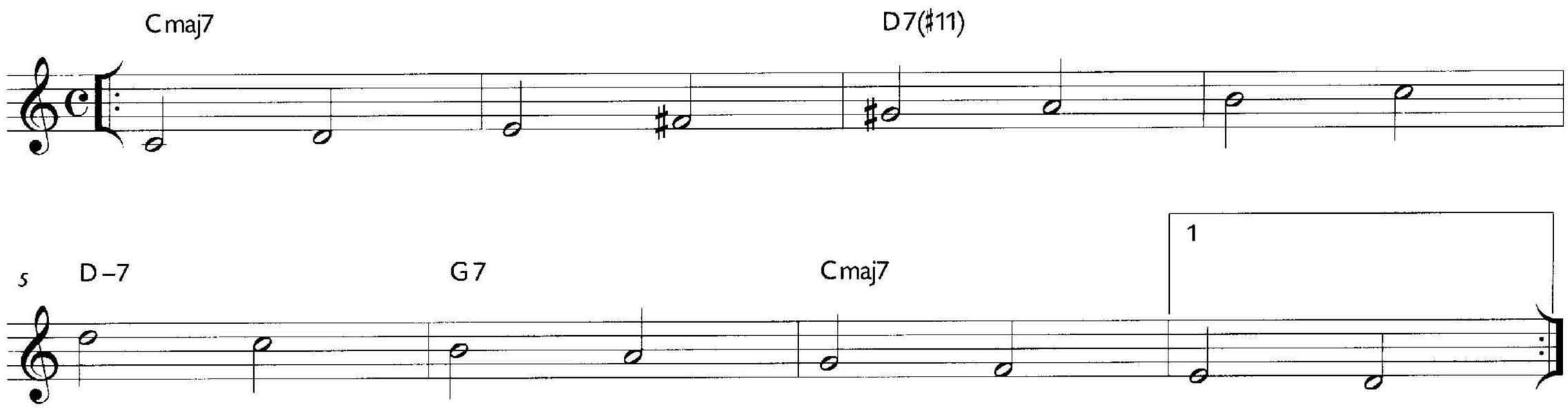
Take That Train

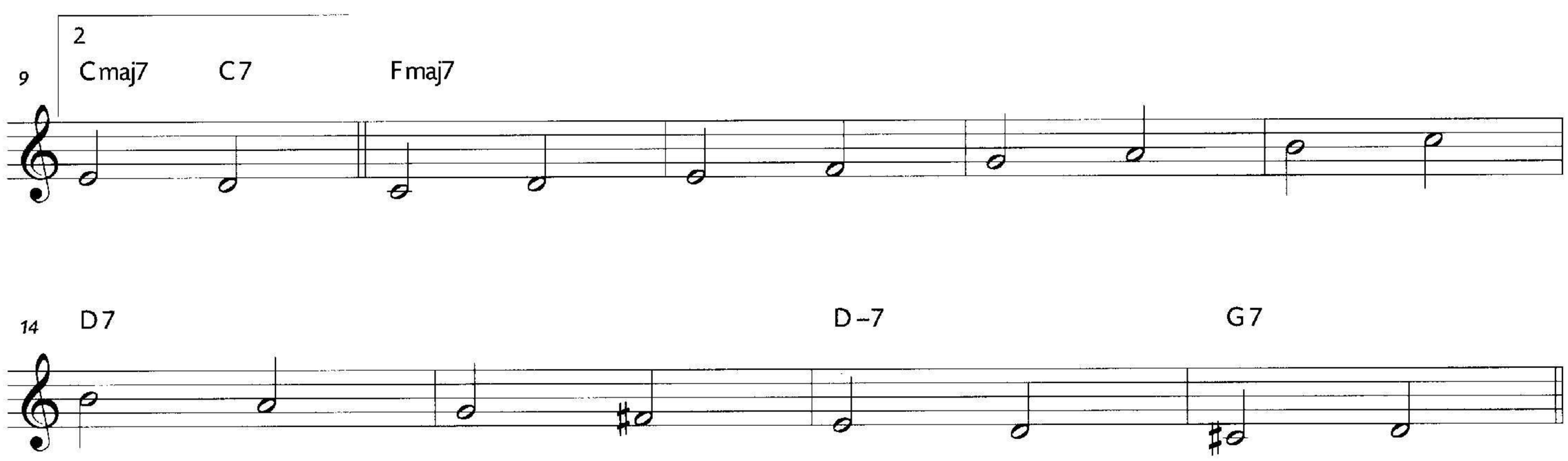
Practice with the study concept only after you have learned to sing a Harmonic Bass Line through the chord changes.

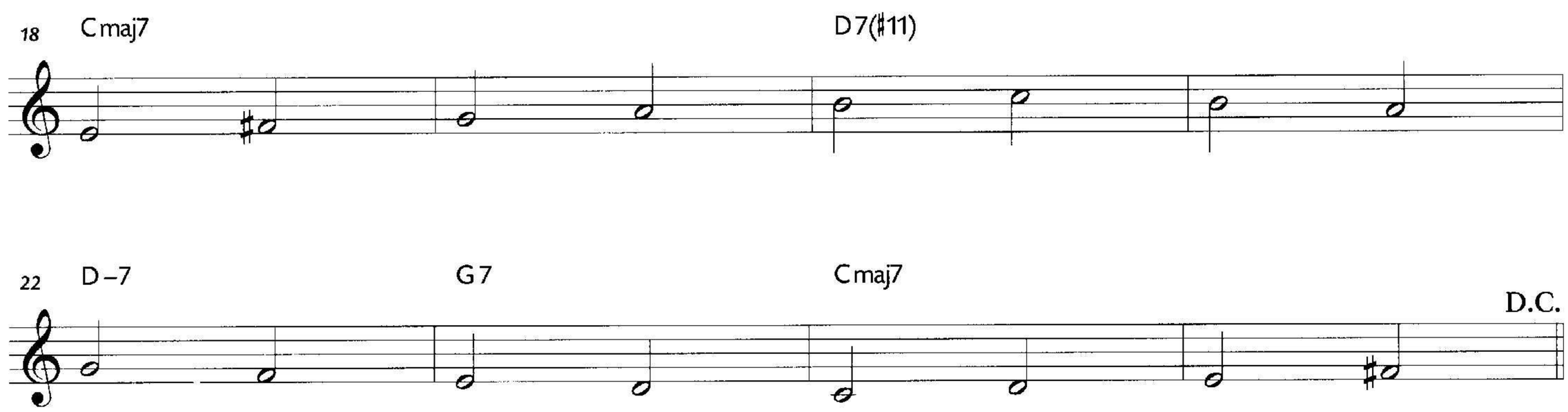
Study Concept: Straight Line

Keep in mind that you may use the progression of Tune 2 to practice any of the study concepts described in the text.

Below is an example of how to use this progression to perform the Straight Line Exercise through the changes. Work extensively at the piano before using the music track. Be sure to use the correct solfege syllables and good intonation. Use STP and Inner Hearing as part of your practice.



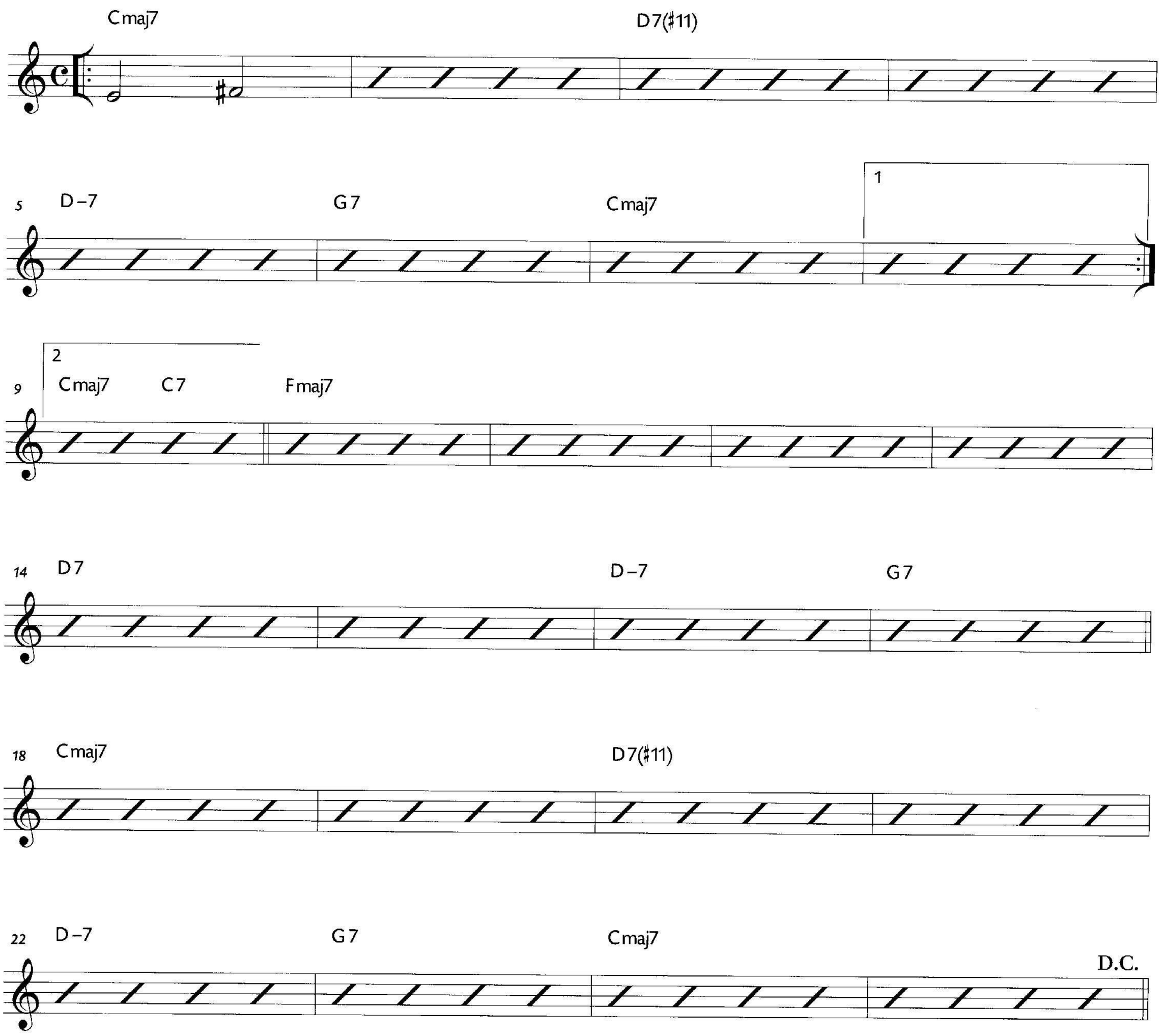




Improvise your own Straight Line

Sing a straight exercise through the changes from the given start notes. Stay within an octave, in this case *mi* to *mi*, since it begins on the third of the scale. Remember that you are functioning within the context of the key of the tune, making alterations where necessary for any non-diatonic chords. This exercise challenges you to think harmonically as you go along. Work only with the piano before performing with the recording.

After you have mastered this activity, you can then perform shorter note values (quarter notes, eighth notes) or you can just go on to the next activity and return to this progression later.



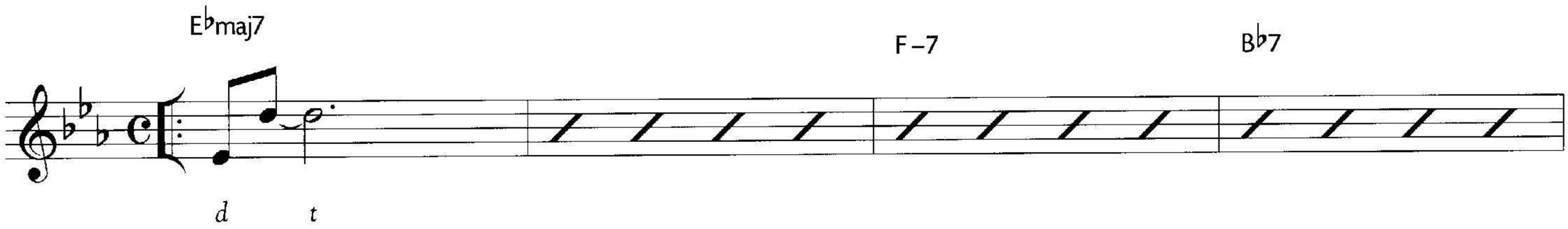
TUNE 3

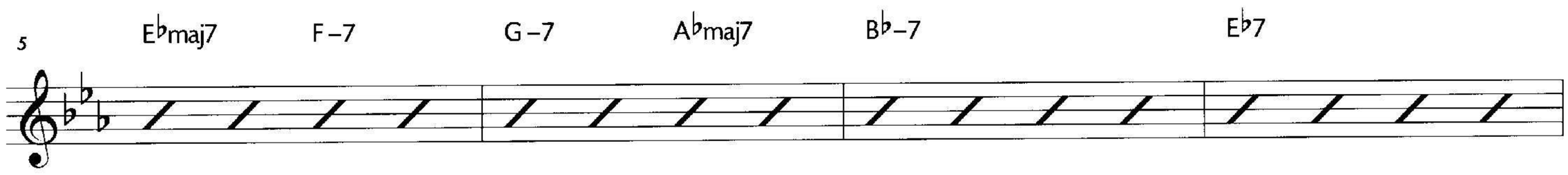
It's You I Can Go To

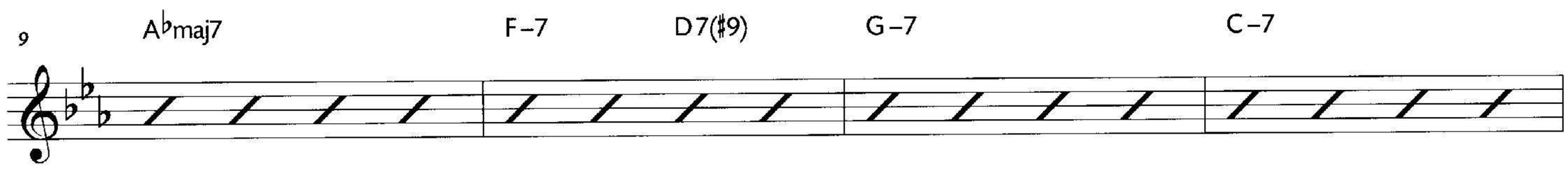
Remember: Harmonic Bass Line!

Study Concept: Intervals

Use Tune 3 to practice any of the study concepts. Shown below is how you can perform sevenths above the tonics of the chords as an exercise. Use Procedure 4 (P4). Review Intervals chapter for explanation.

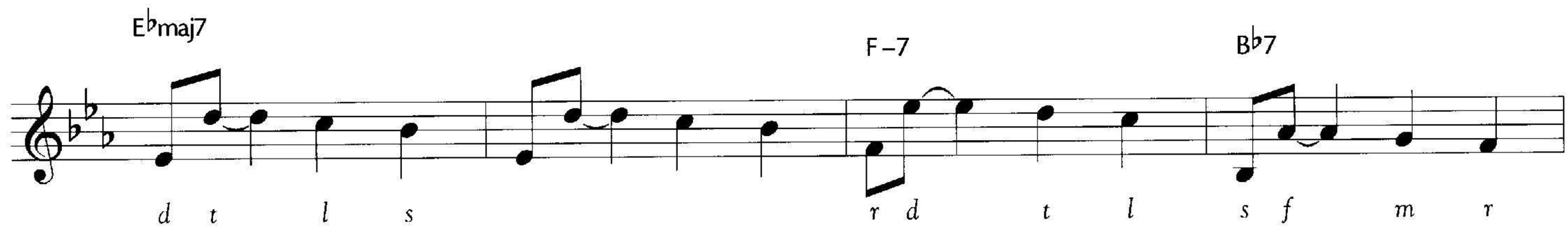






Activity Variation

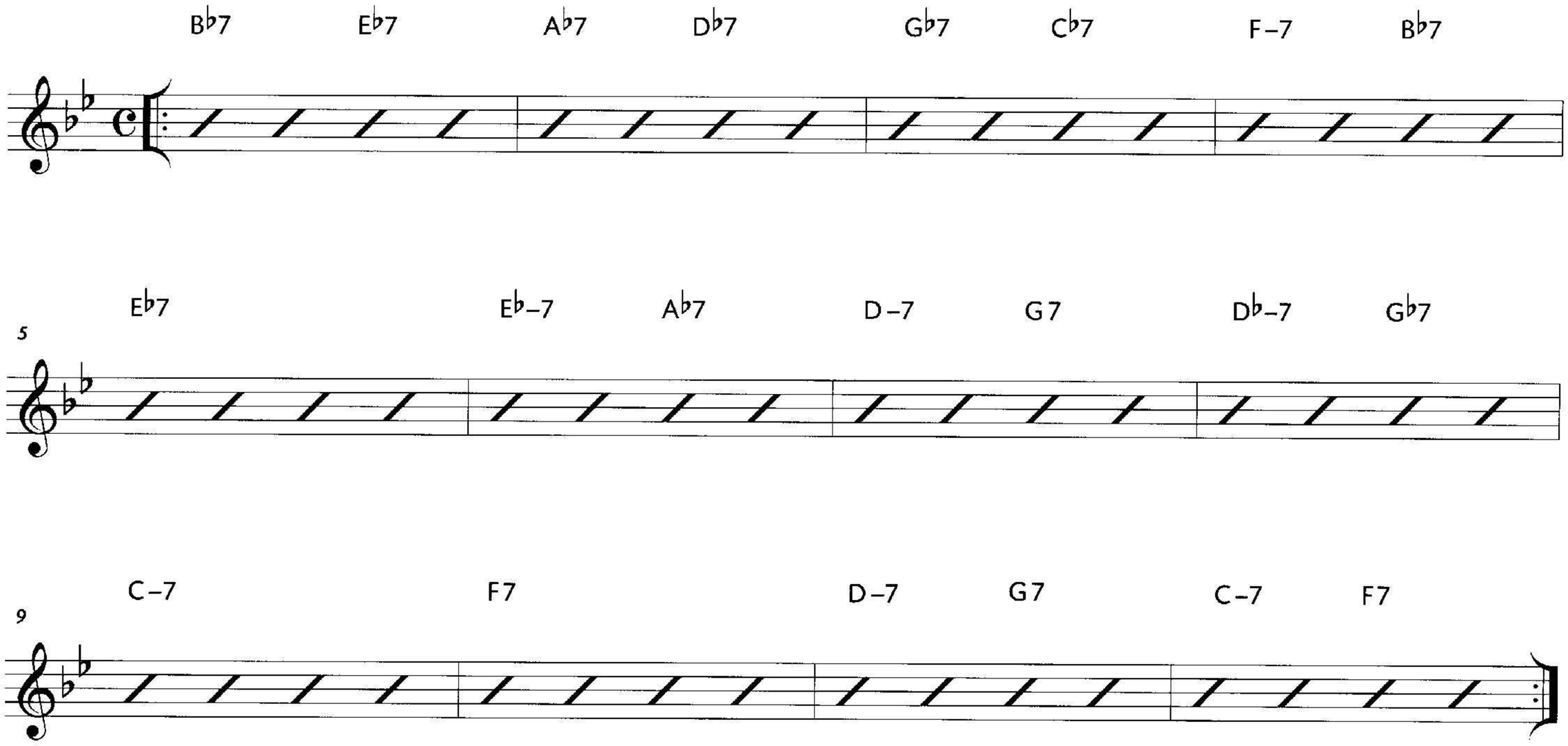
Perform P4 (Procedure 4) up to the seventh as before but then for each chord that lasts for an entire measure, perform stepwise (Straight Line) to the end of the measure as shown below.



TUNE 4

Modal Interchange Blues

Take special care to sing this harmonic bass line. It takes you around the cycle of fourths for a bit and then challenges your ability to maintain a sense of overall tonality with some chromatic II-Vs.



TUNE 5

Goodbye, Fall

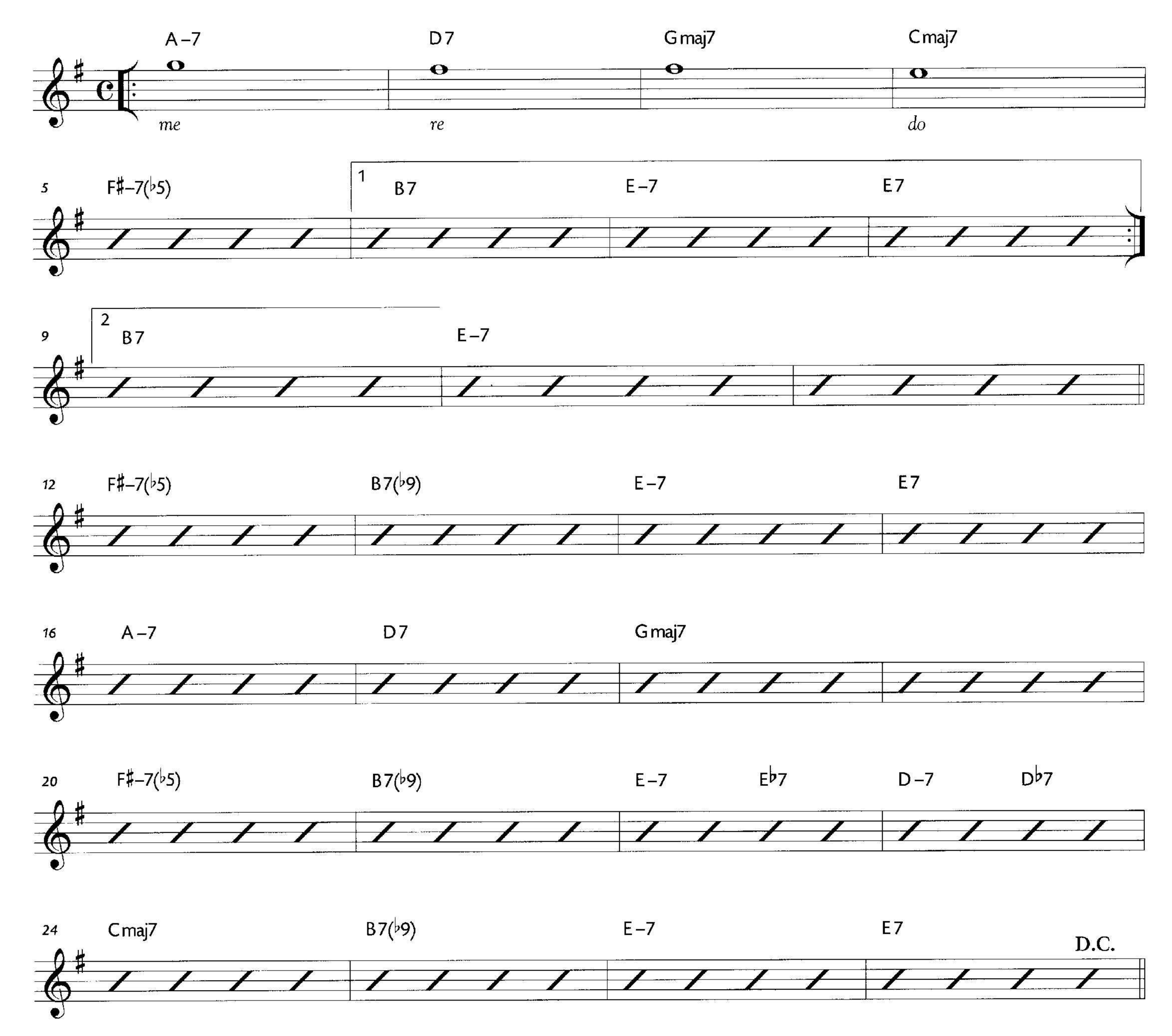
2 16

Study Concept: Guide Tone Lines

After learning the harmonic bass line to this progression [E minor: E = *do*!], you can use Tune 5 to practice any of the study concepts. For example, use it to study guide tone melodies as previously described.

The first four bars are written in the example below beginning from the seventh of the A–7 chord. Continue the exercise (one note each chord), performing from the chord symbols only. Do not write the rest of the exercise. After you have mastered this guide tone line, begin another that begins from the third of the A–7 chord. Later you can try some of the related improvisation topics.

E minor: *do re me fa sol la te do* (natural minor scale)



TUNE 6

Also Me

Perform a harmonic bass line to the progression.

Study Concept: Phrase Superimposition

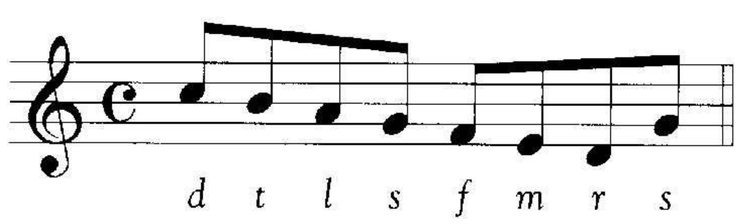
As with the others, tune 6 can be used to practice all study concepts. Below is an example of how you can employ phrase superimposition.

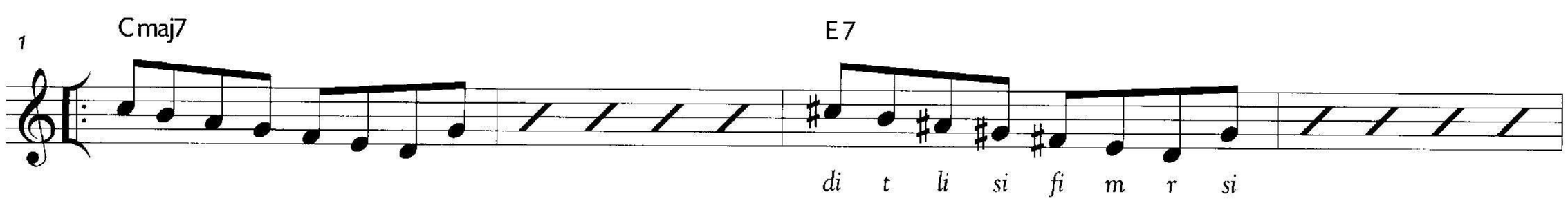
Instrumentally, perform phrase 1 from the Phrase Superimposition chapter over the chord changes as written. When you can play it smoothly with the rhythm tracks, learn to sing it with the proper solfege syllables. Work at the piano before trying to sing with the recorded tracks.

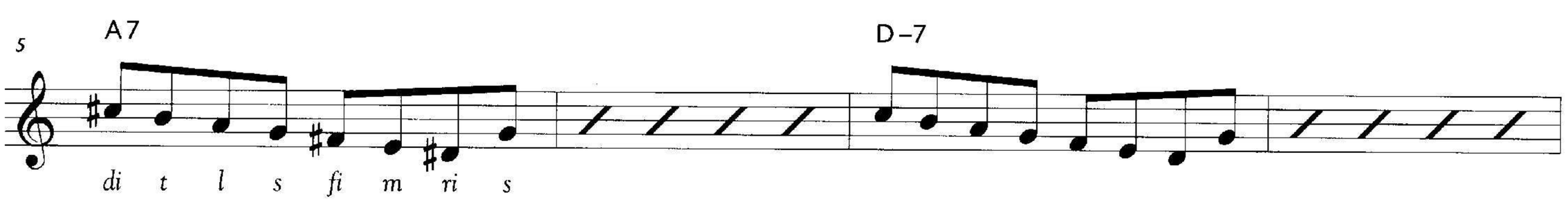
Commit this to memory, thinking through the chord changes. Go very slowly when singing with the piano, being conscious of every note.

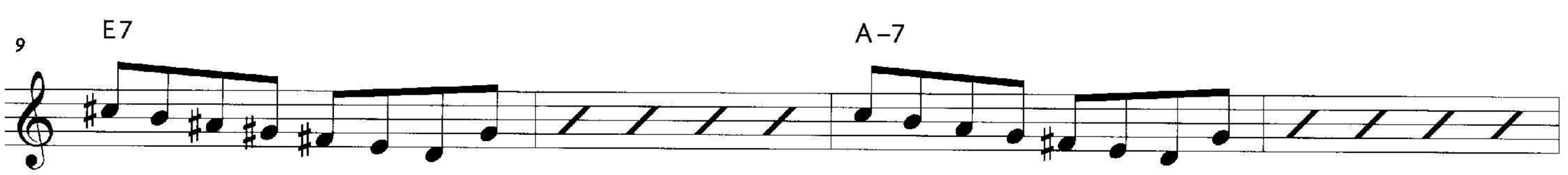
Don't worry about achieving a perfect performance right away. Instead, concentrate on maintaining a daily practice routine.

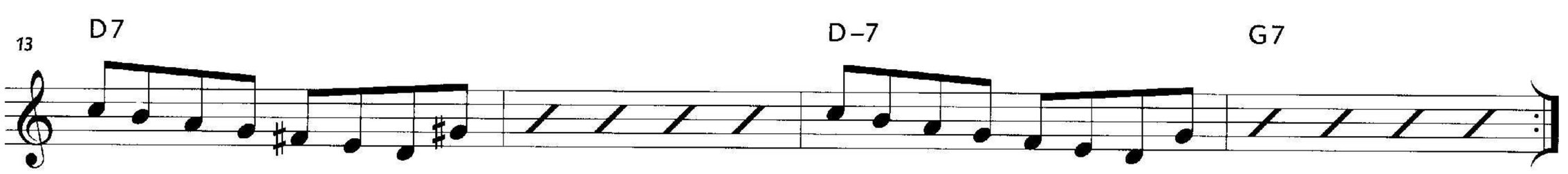
Phrase 1







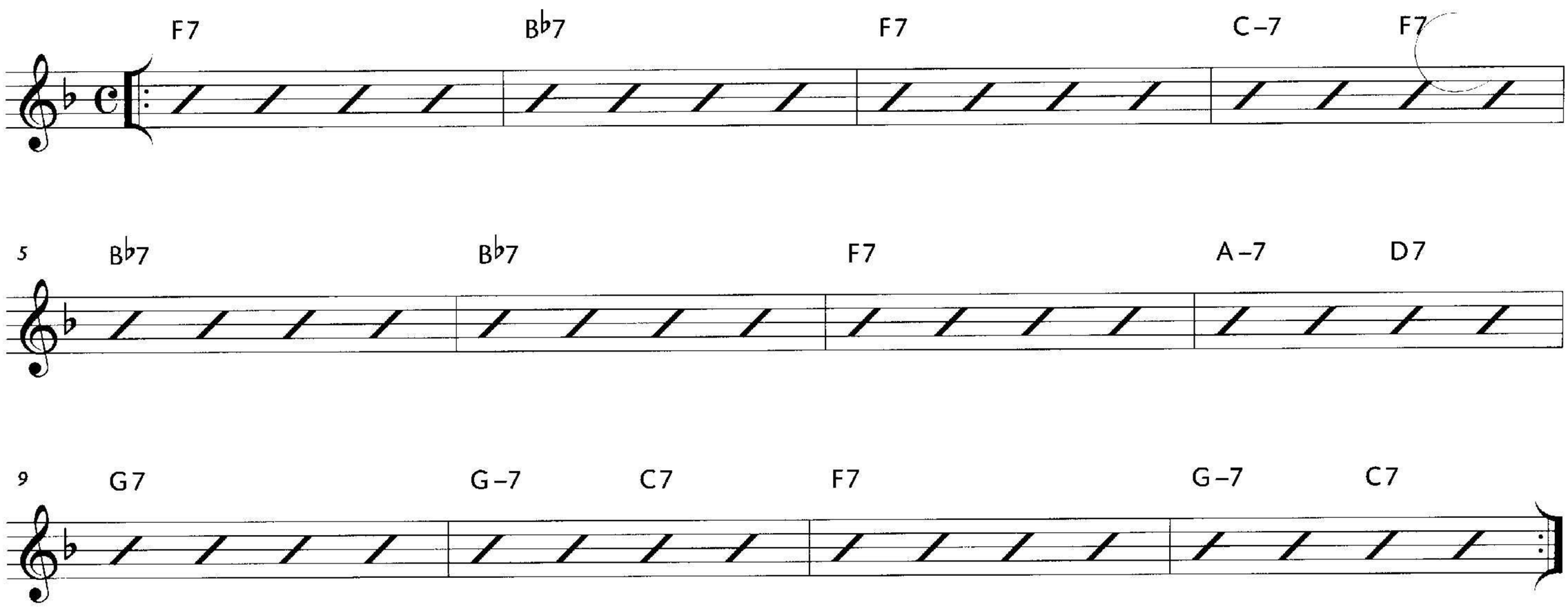




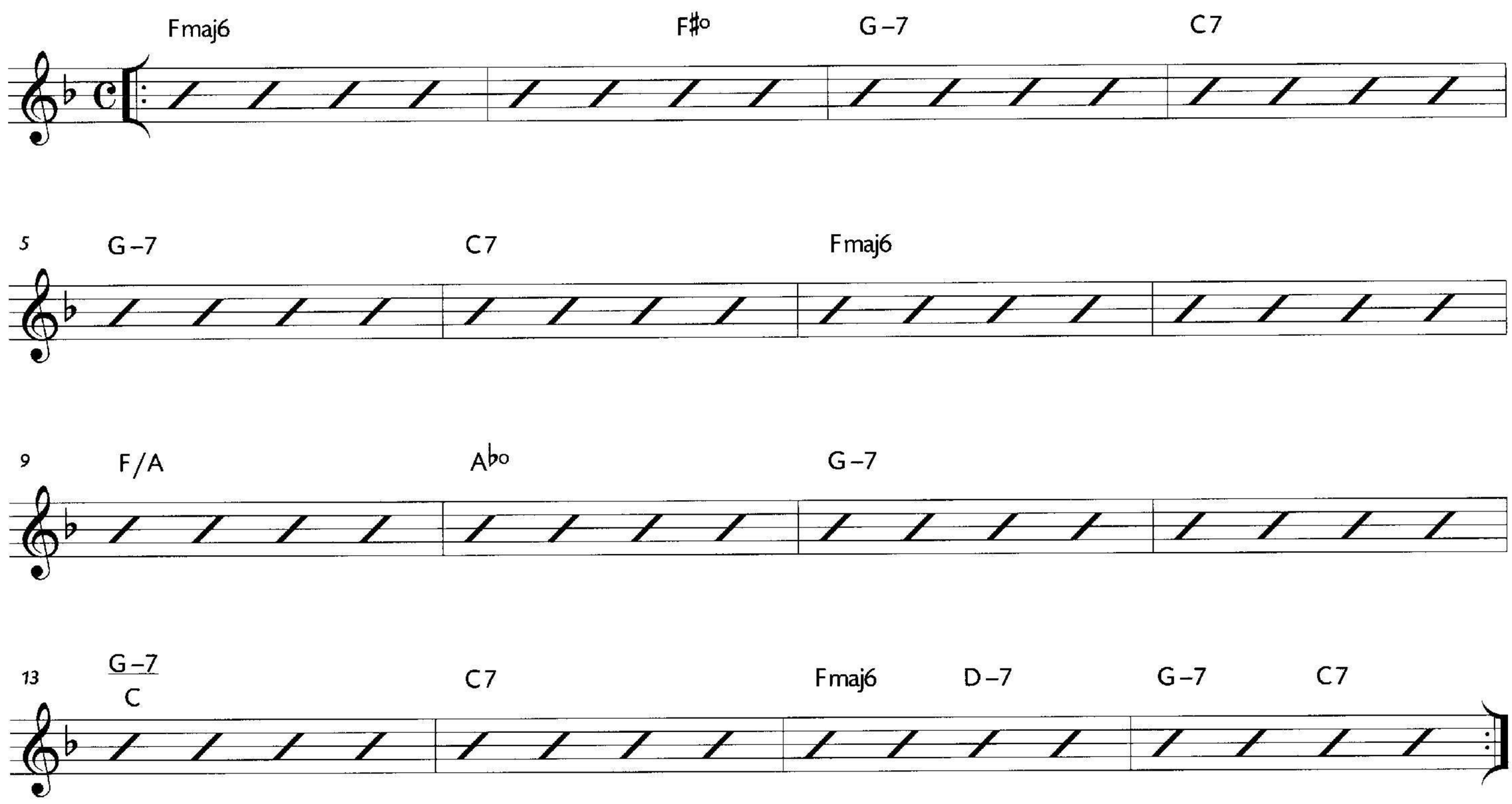
As a variation, displace the phrase one measure. Listen to disk 1, track 37.

DICTATIONS

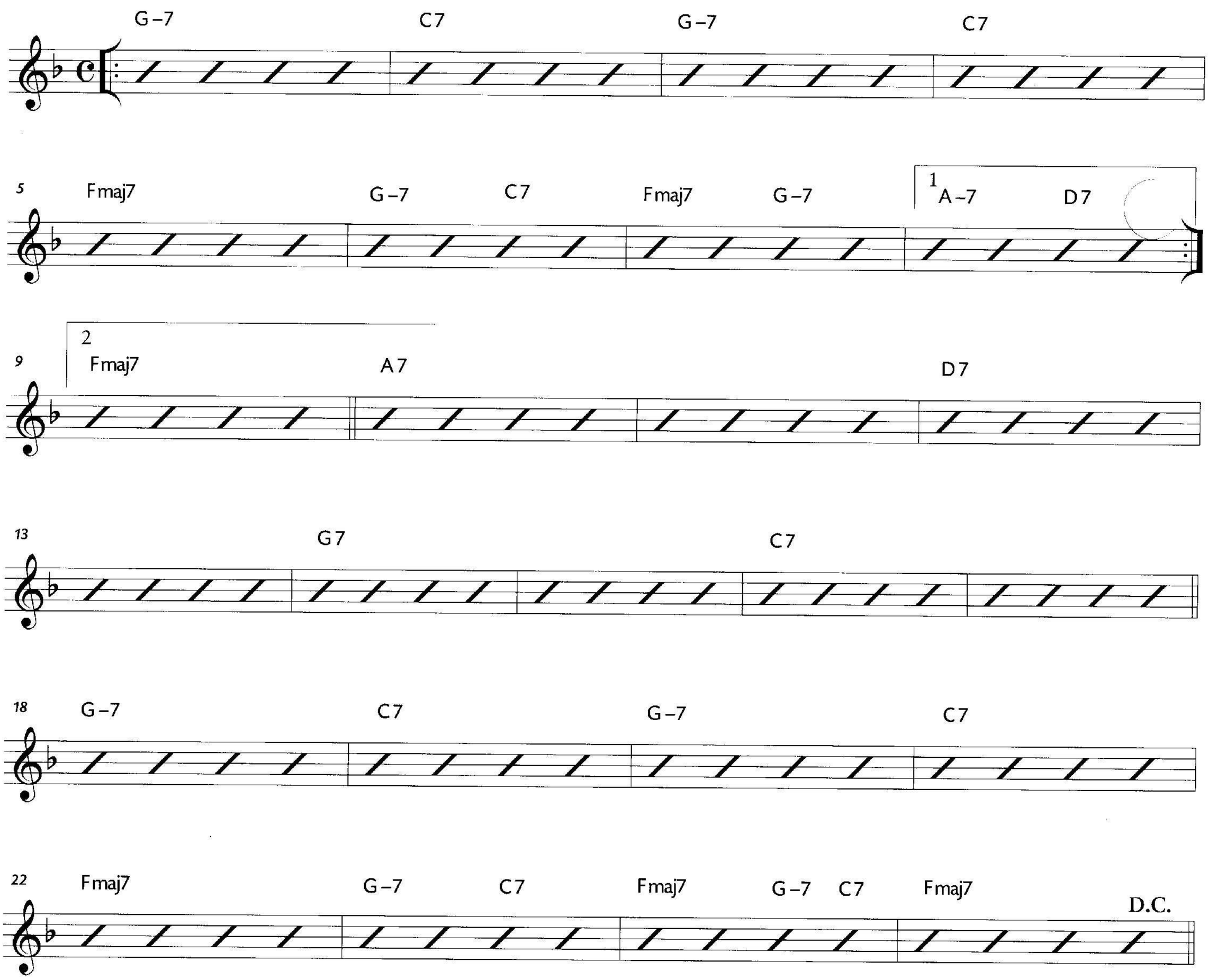
Harmonic Dictation 1 2 18



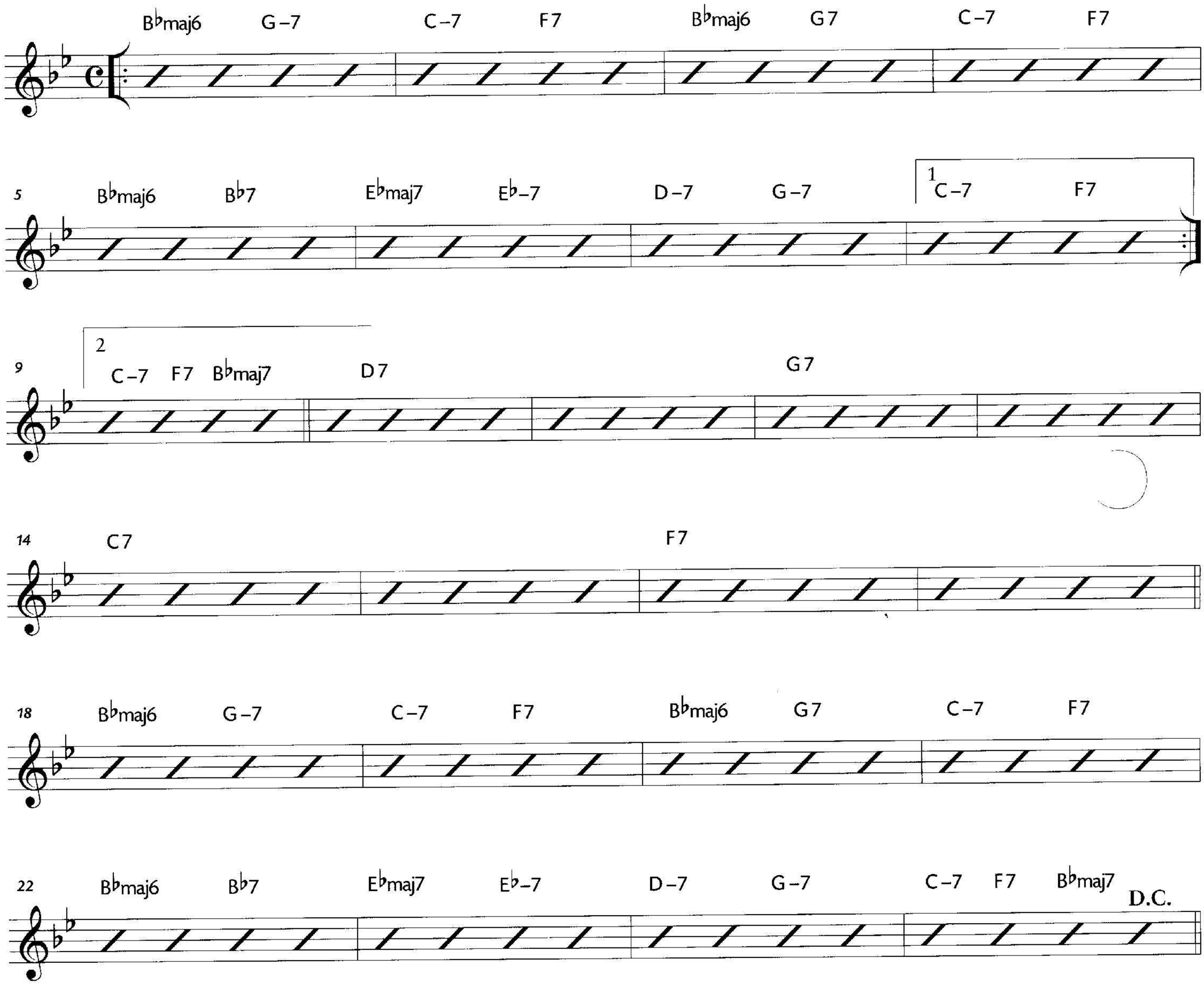
Harmonic Dictation 2 2 19



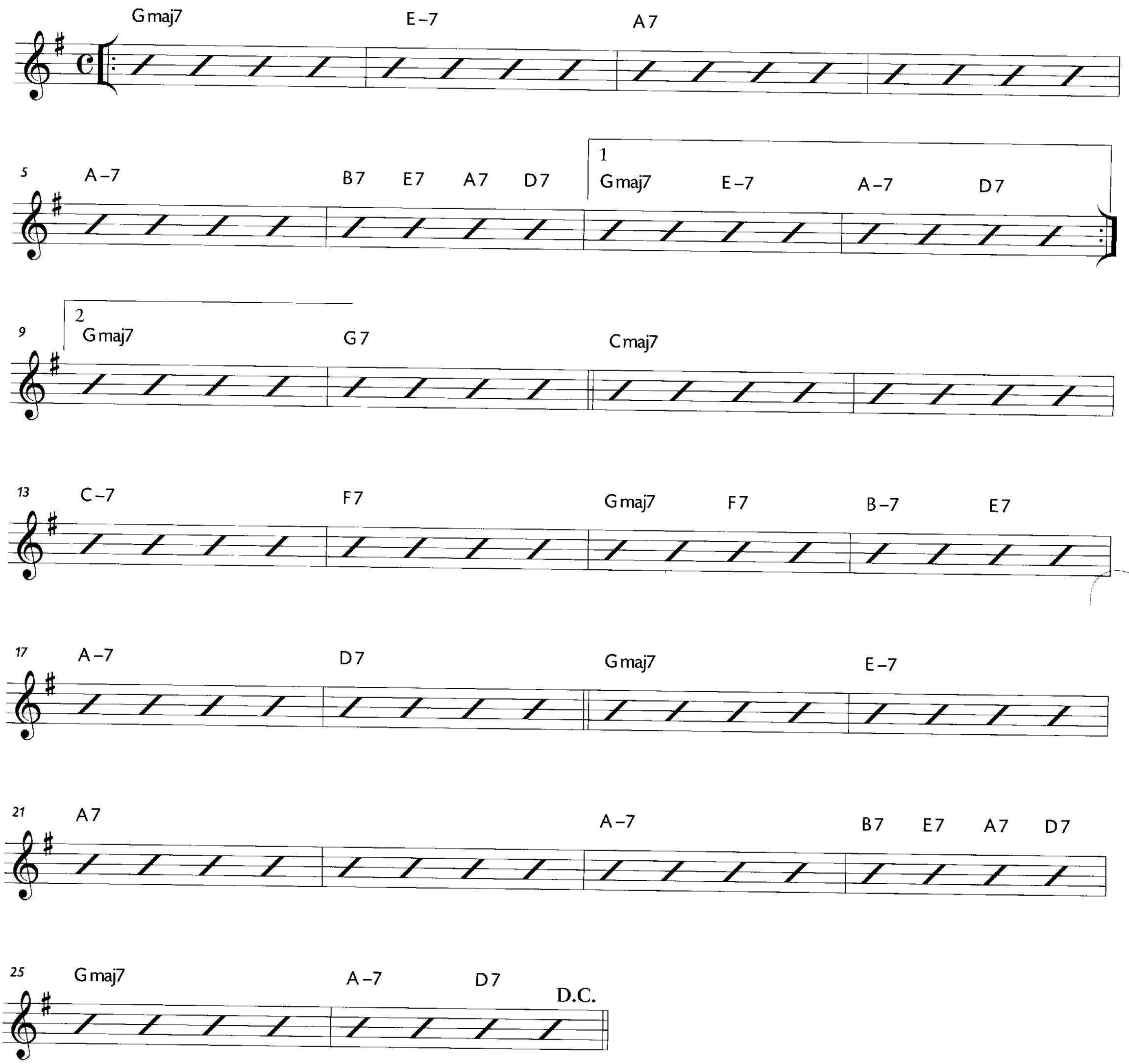
Harmonic Dictation 3



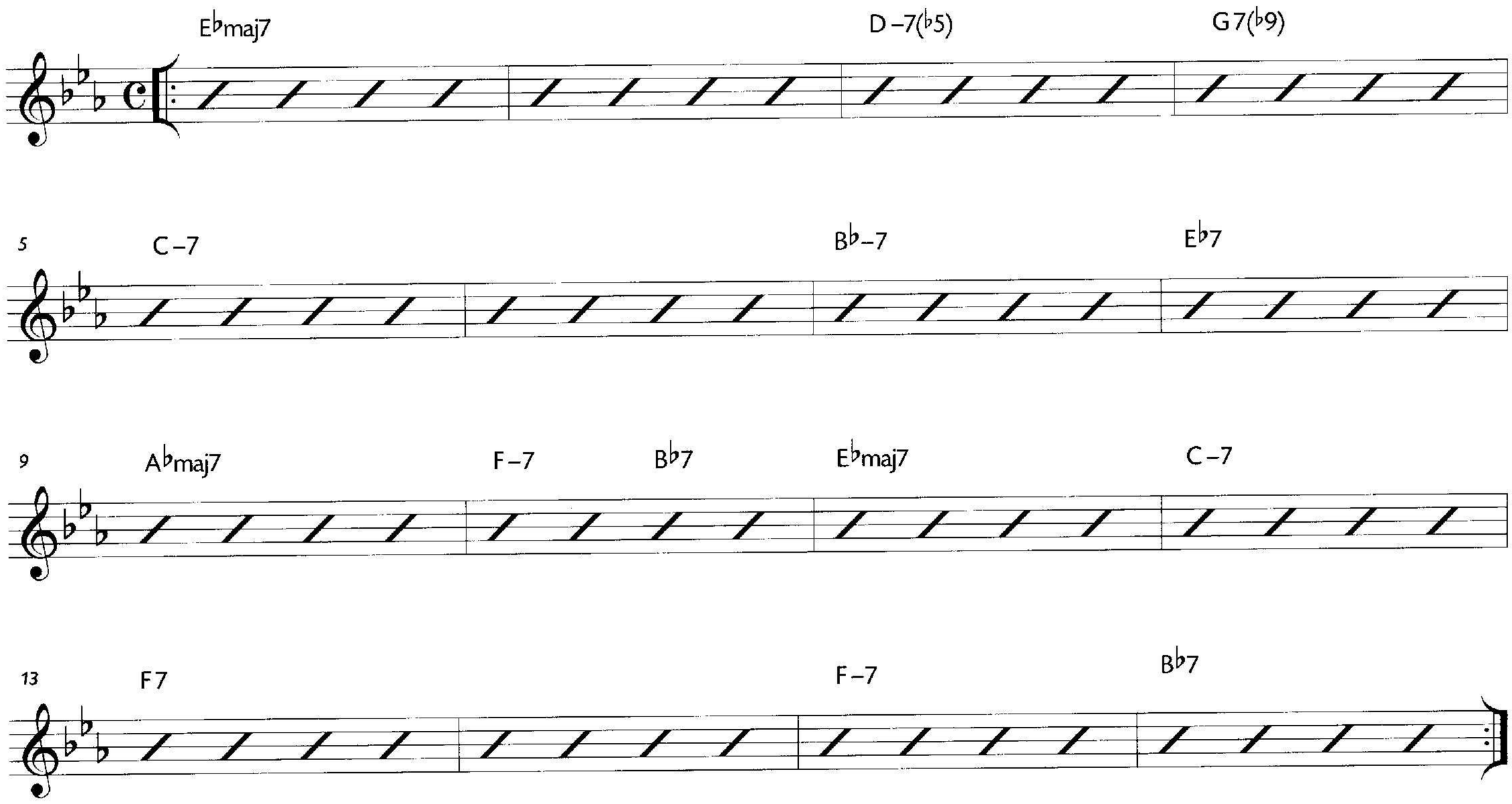
Harmonic Dictation 4 2 21



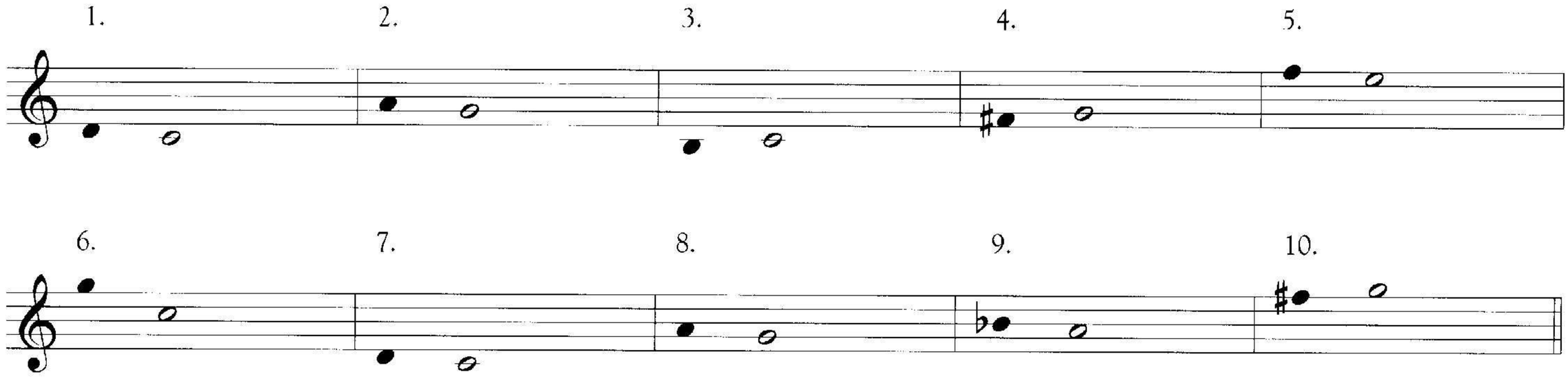
Harmonic Dictation 5 2 22



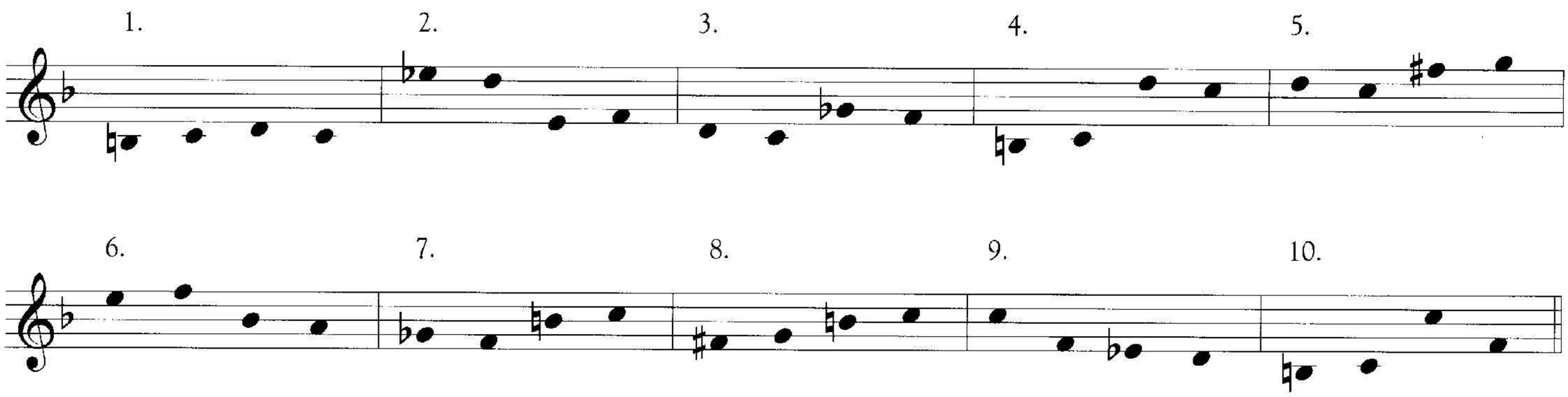
Harmonic Dictation 6



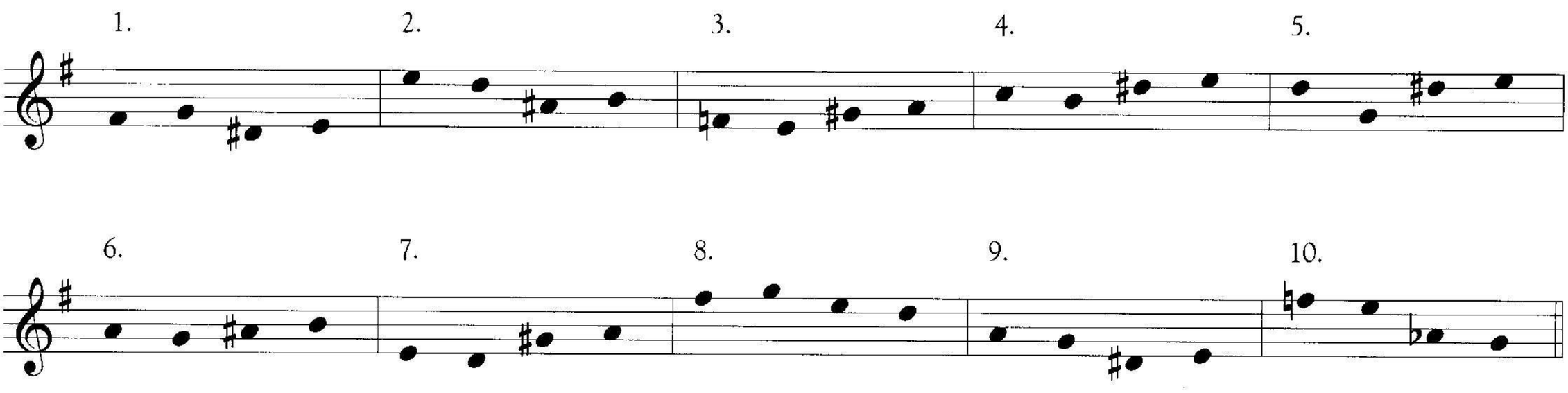
Tendency Tone Dictation for Lesson 1 & 2



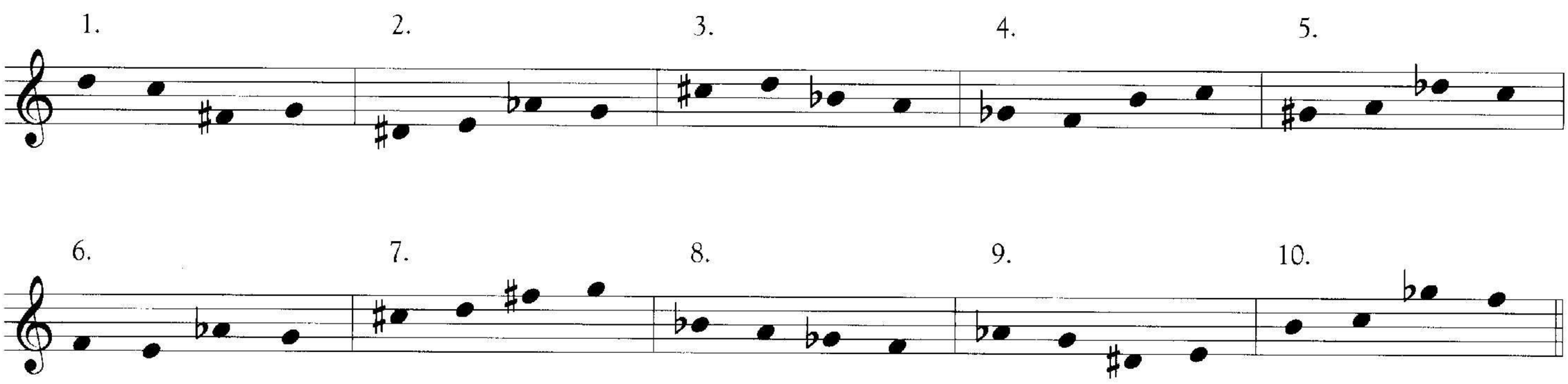
Tendency Tone Dictation for Lesson 3 & 4



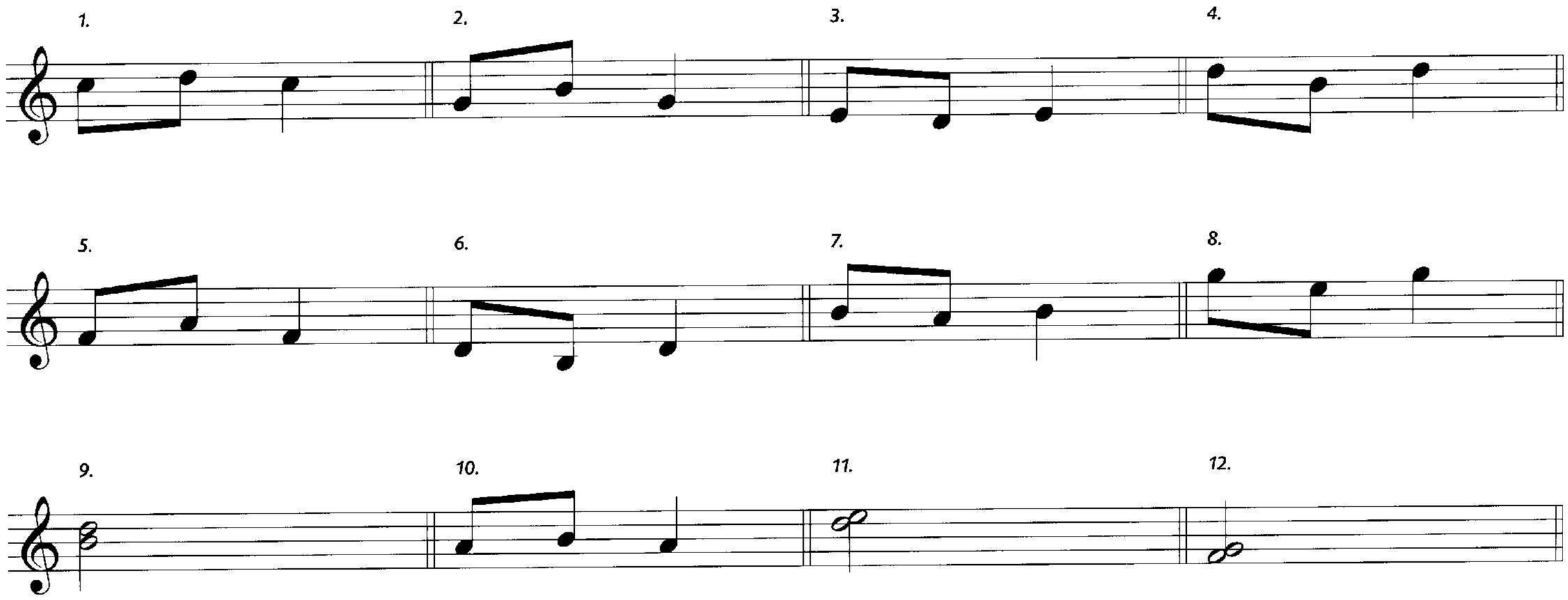
Tendency Tone Dictation for Lesson 5 & 6



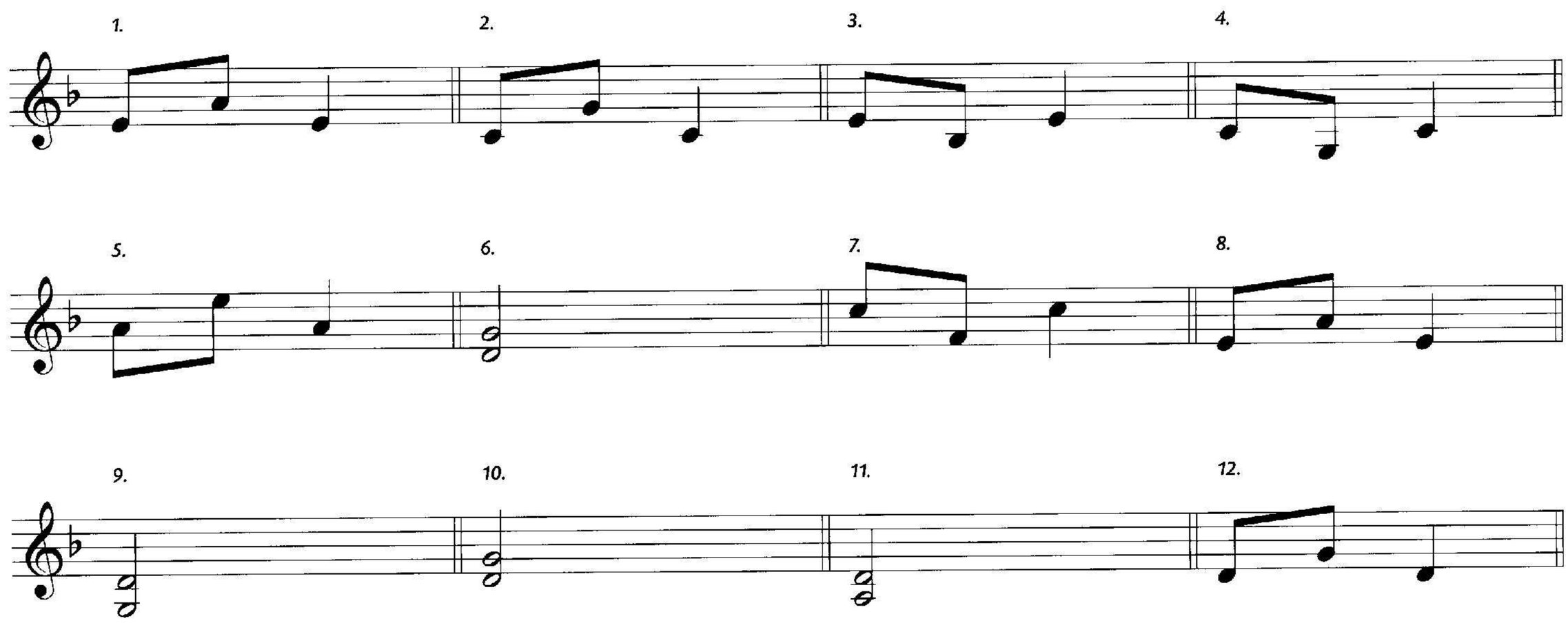
Tendency Tone Dictation for Lesson 7 & 8



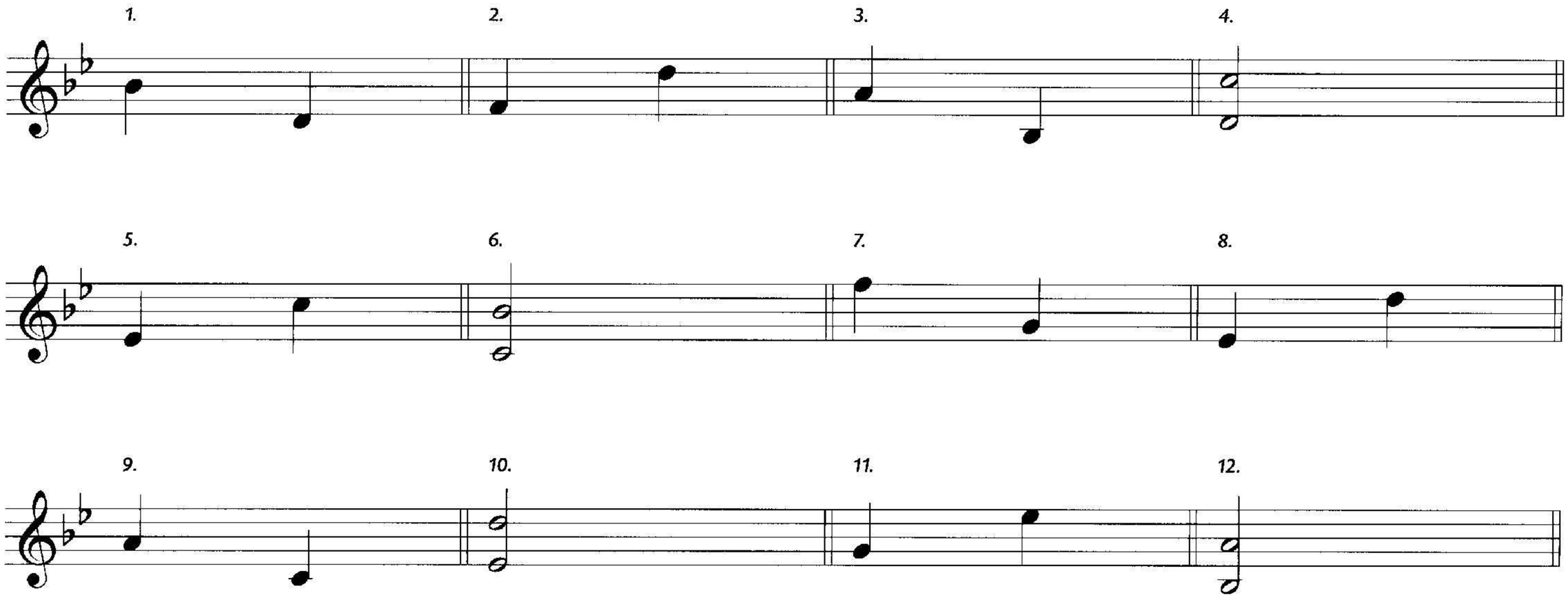
Interval Dictation - 2nds & 3rds



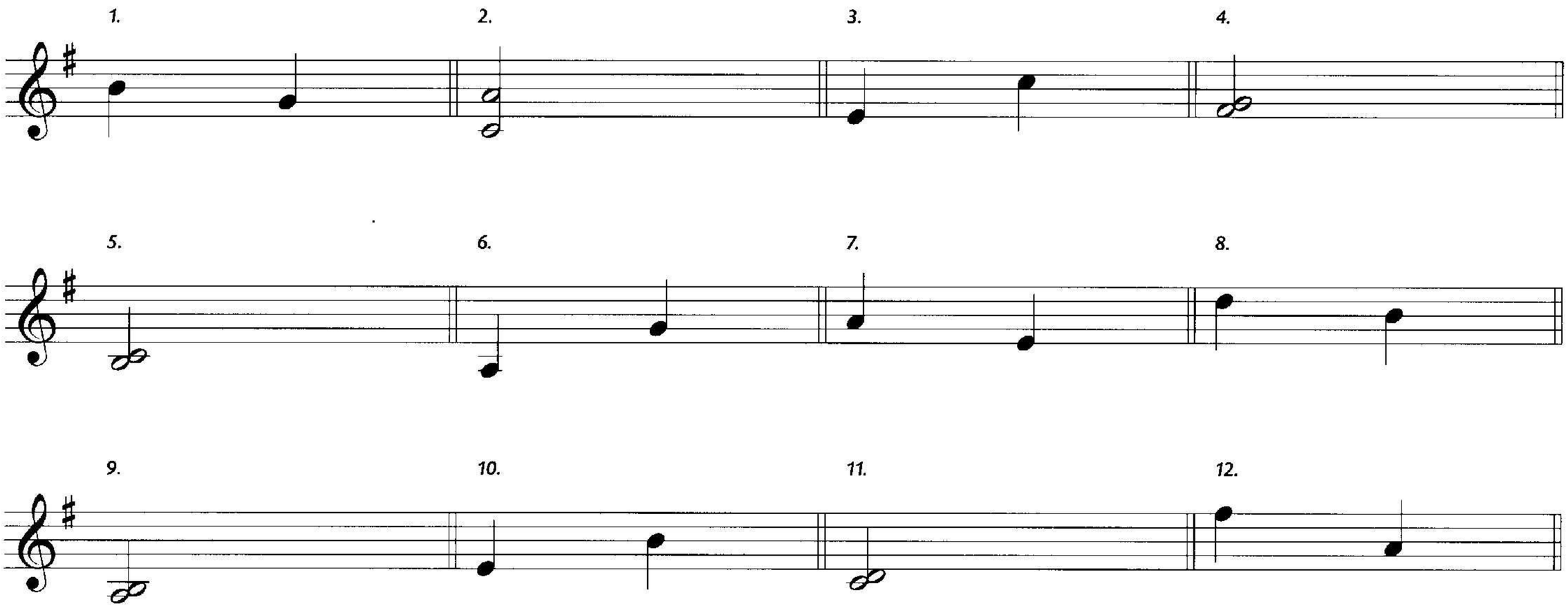
Interval Dictation - 4ths & 5ths



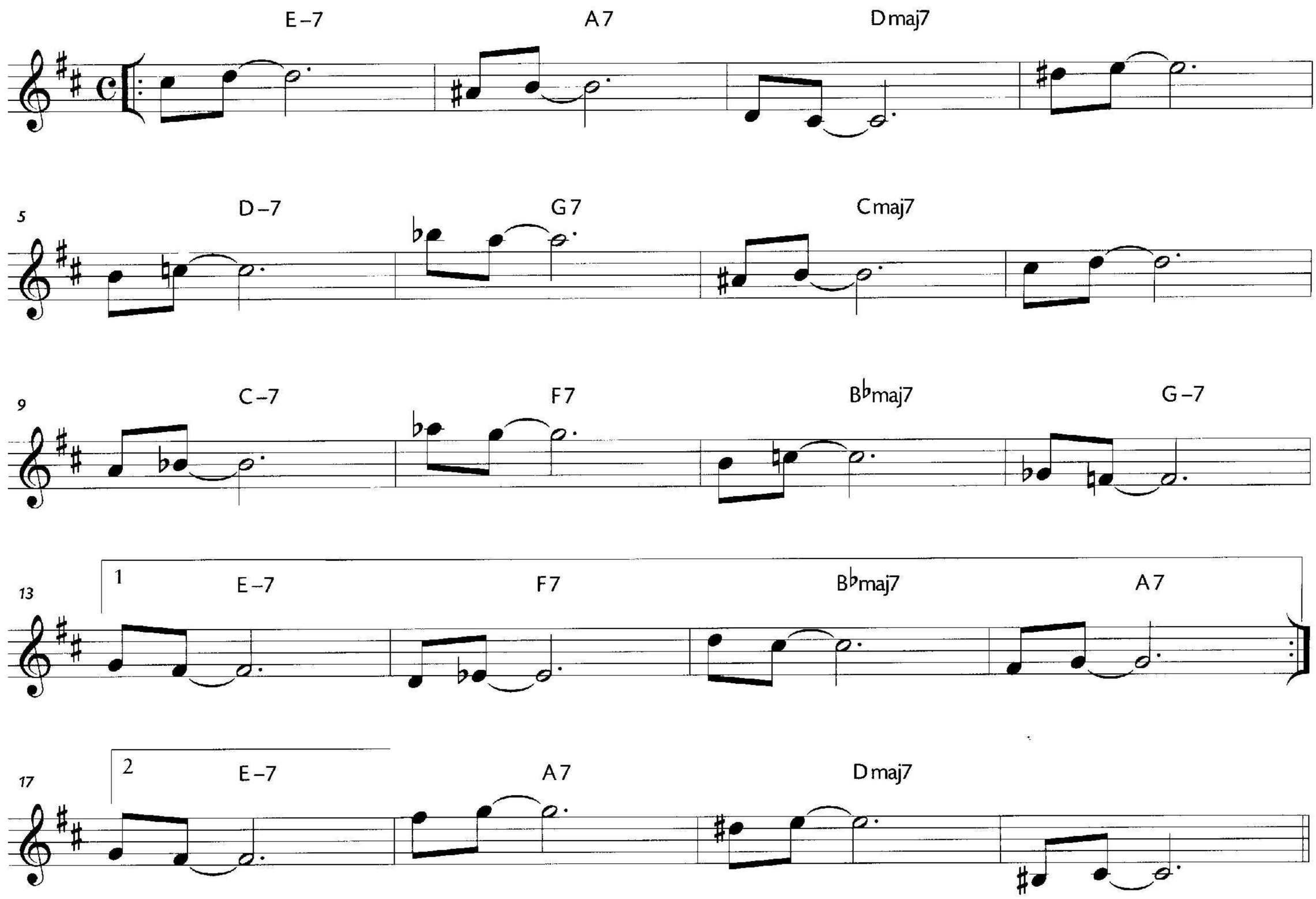
Interval Dictation - 6ths & 7ths 2 30



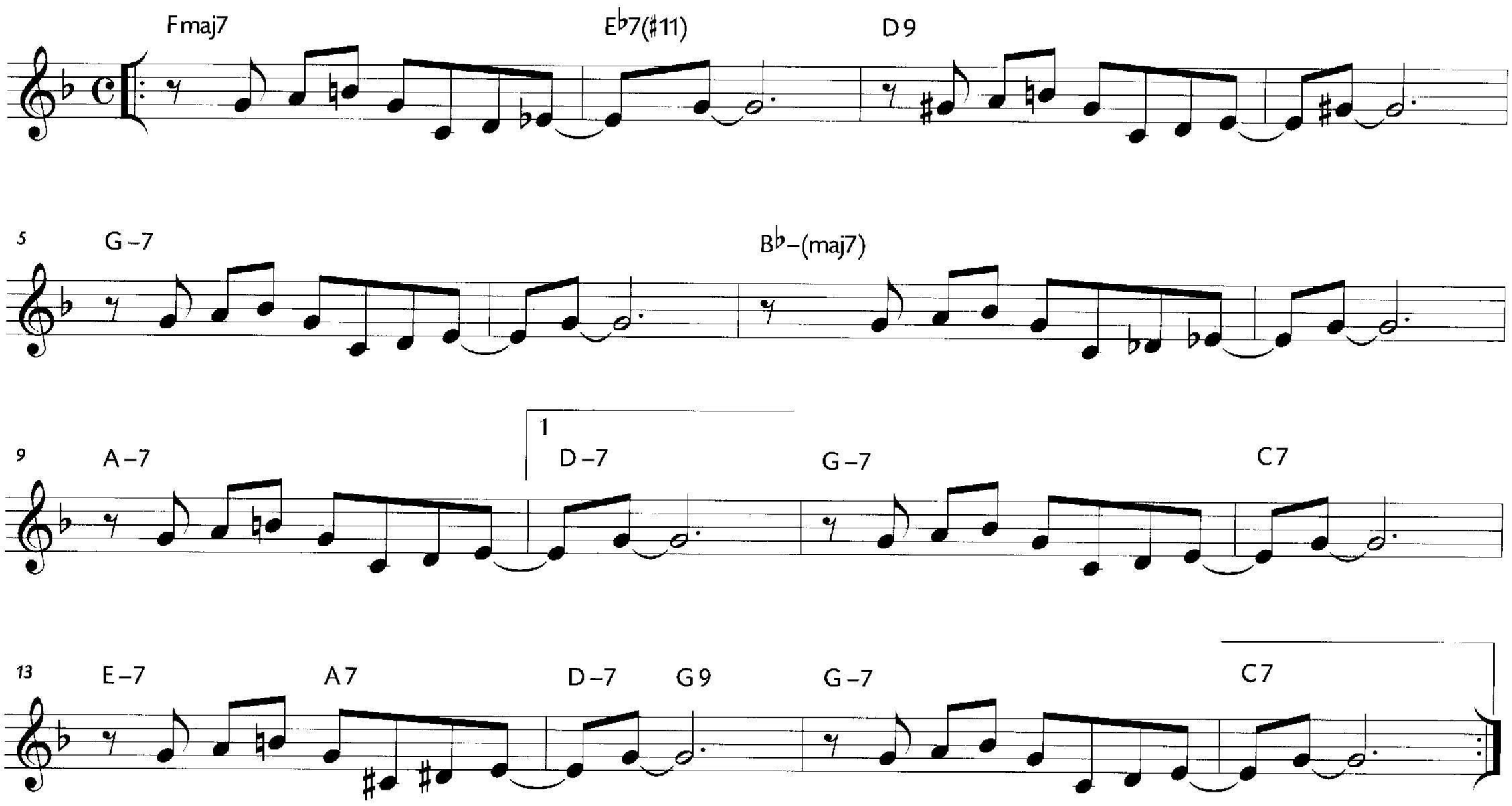
Interval Dictation - Mixed Diatonic Intervals 2 31



Tension Dictation 2 38

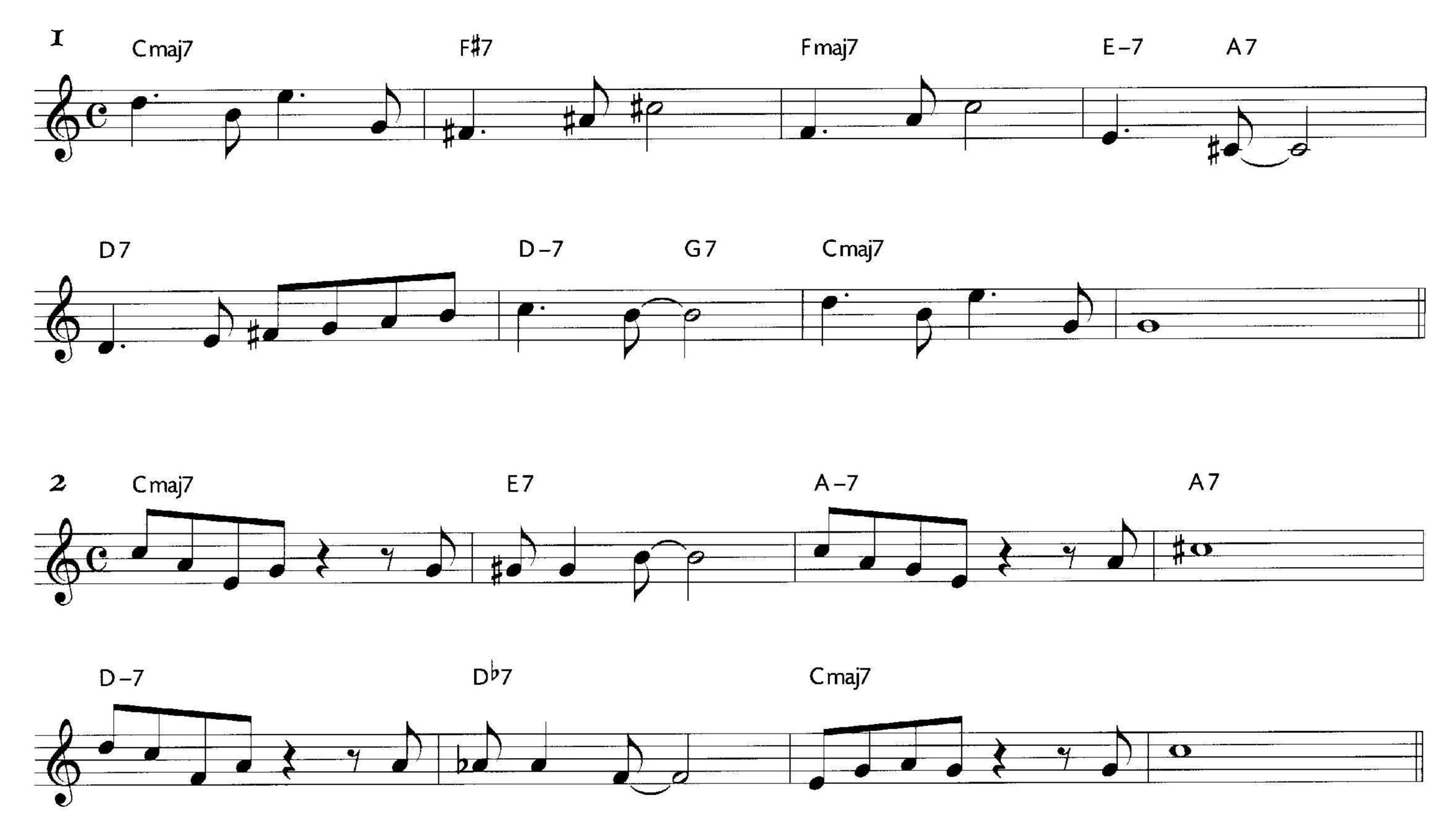


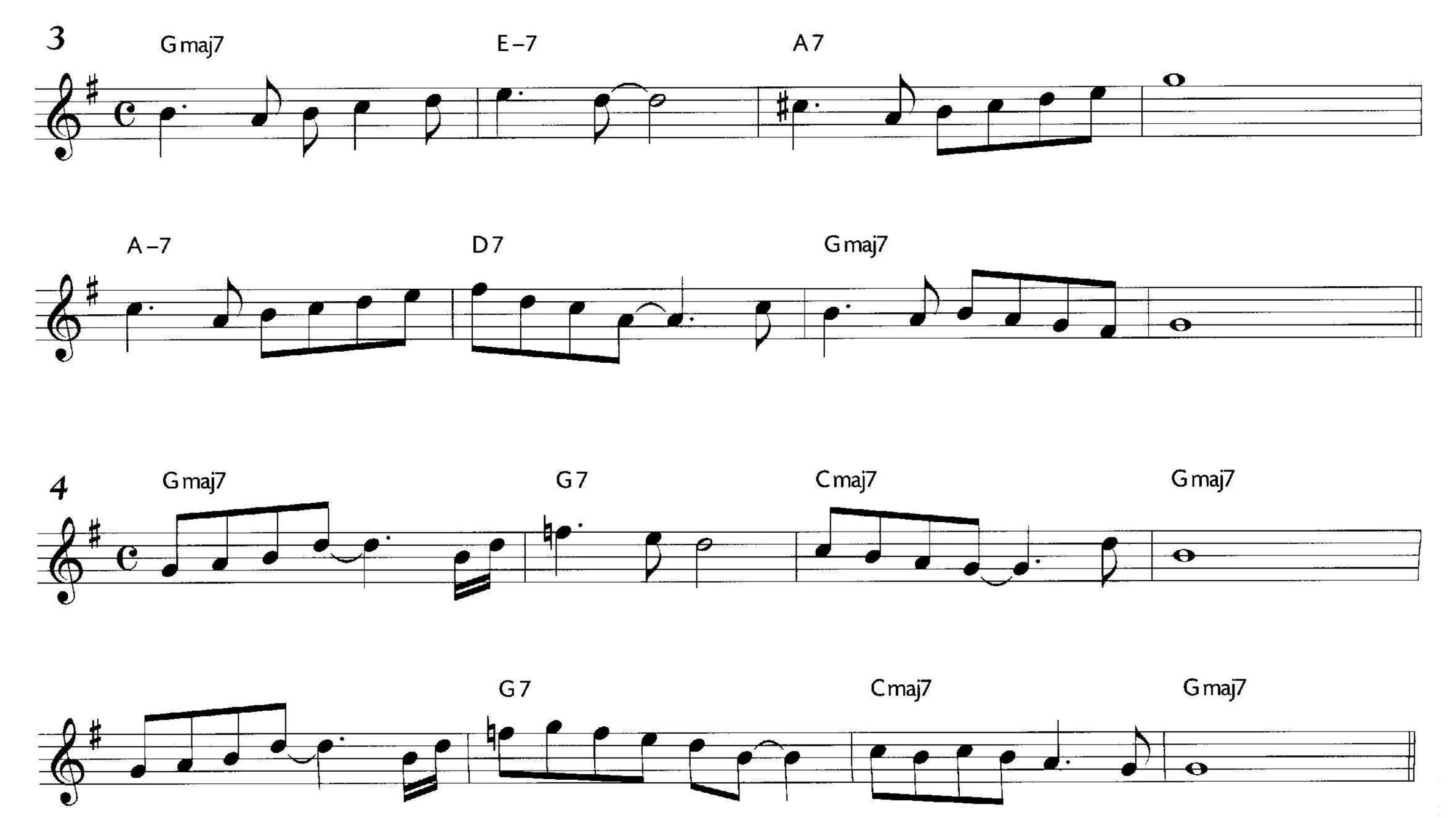
Phrase Superimposition Dictation



Recording fades out after this point

Melodic Dictations 1–4 2 34 35 36 37



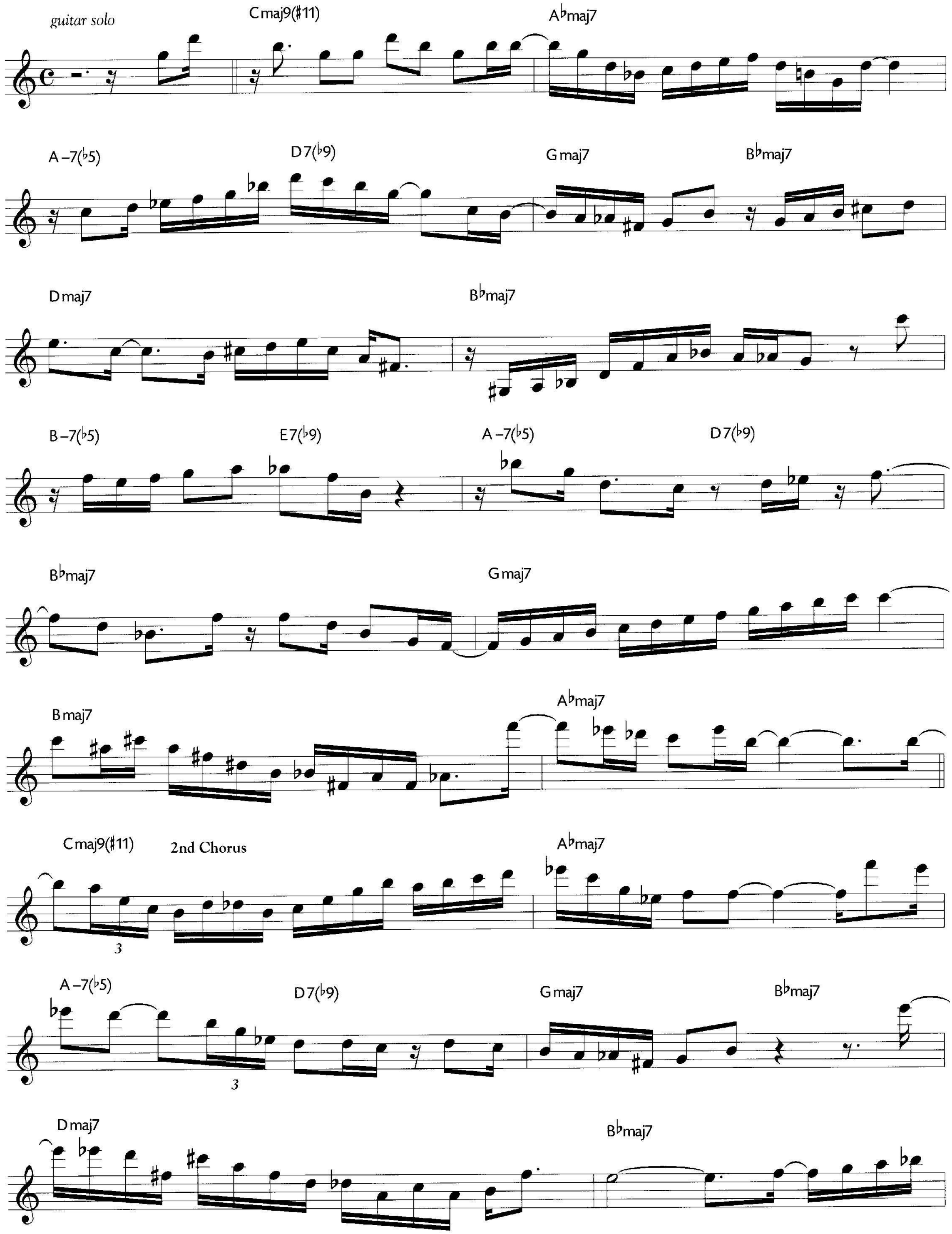


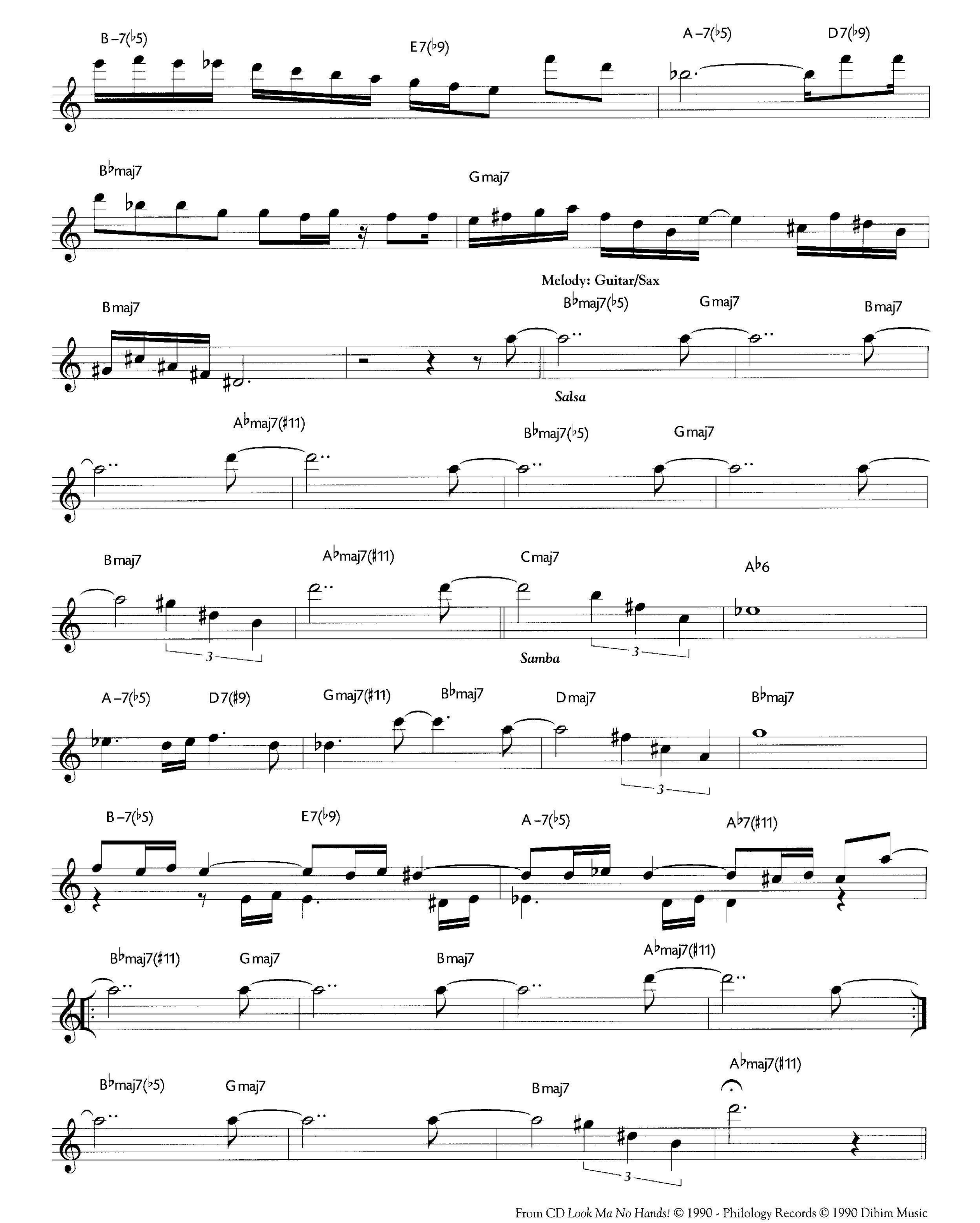
SOLO TRANSCRIPTIONS

The following are two improvised solos that you can use for transcription practice. As I said at the beginning of the book, this is the old-fashioned and perhaps best method of ear training. Take your time and use your instrument as much as you wish. The point of the activity is to provide experience transcribing the notes, harmonies and rhythms of a solo as performed. Your ear training practice will speed up your ability to hear and/or find the correct notes and rhythms.

The Comet

Donovan Mixon





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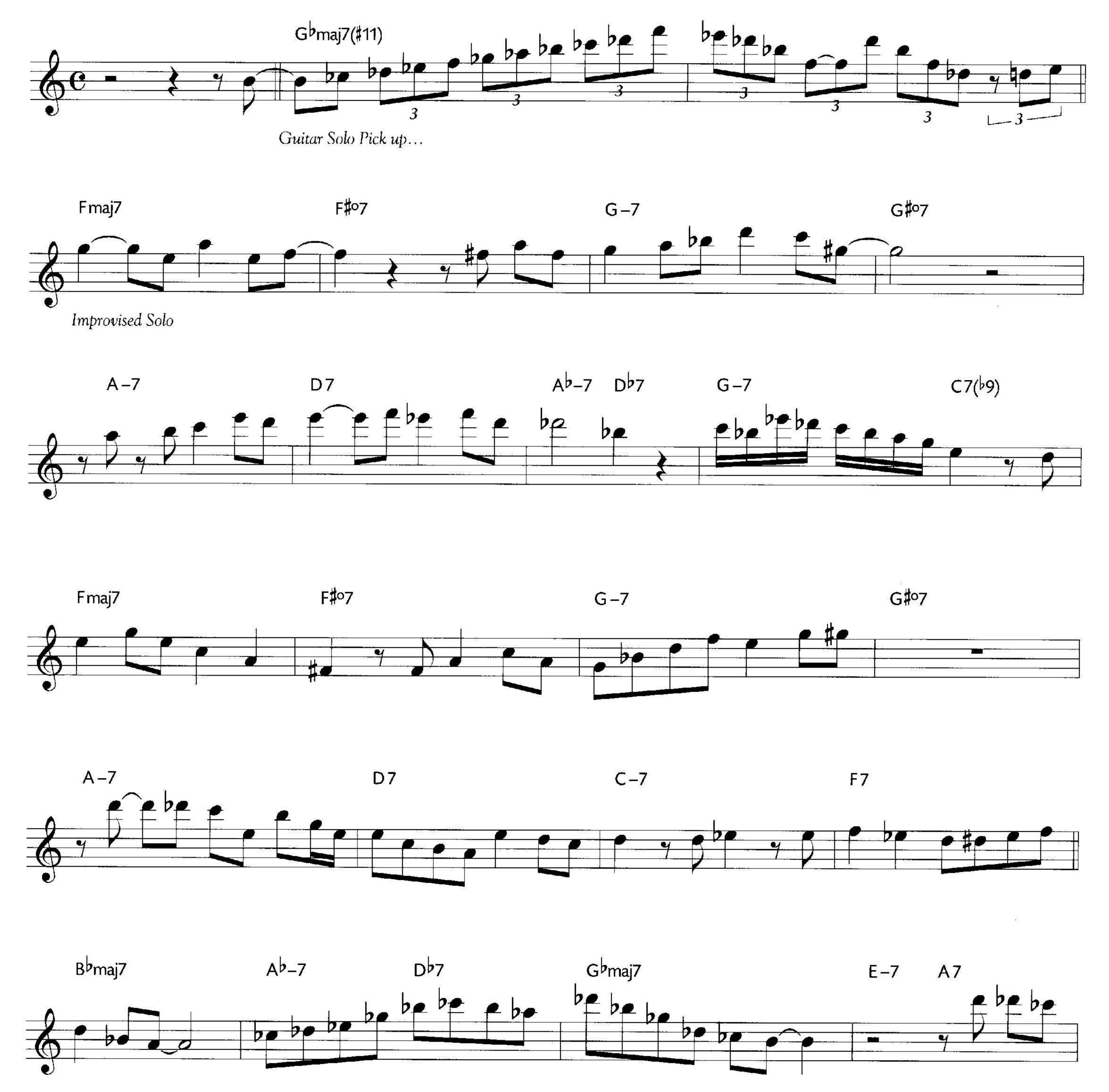
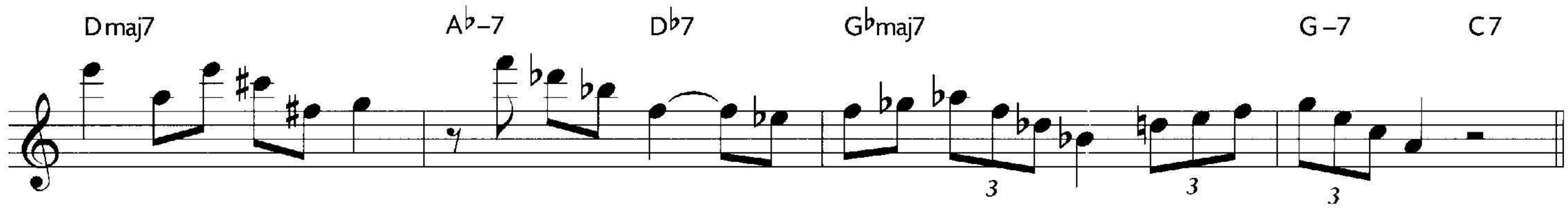
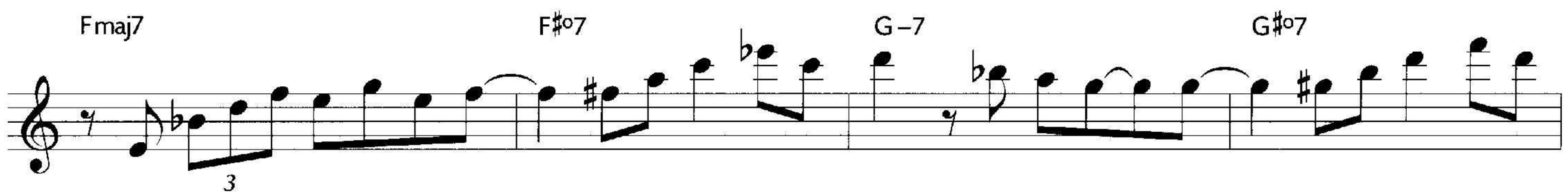
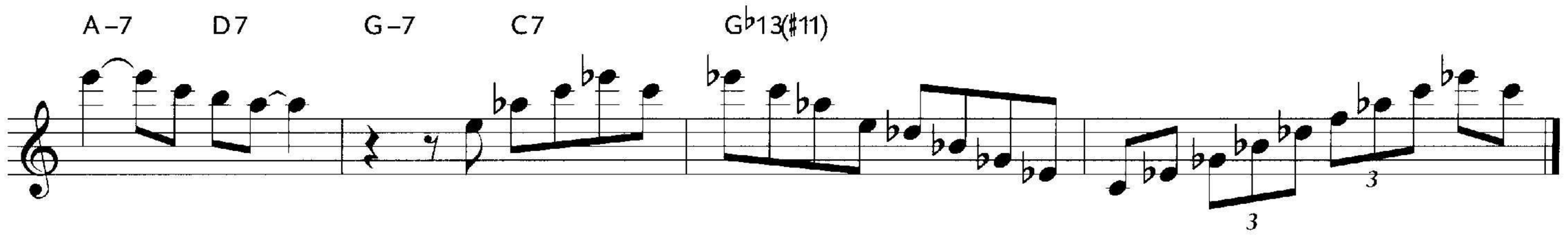
Ms. J

(first chorus only)









From CD *Look Ma No Hands!* © 1990 - Philology Records

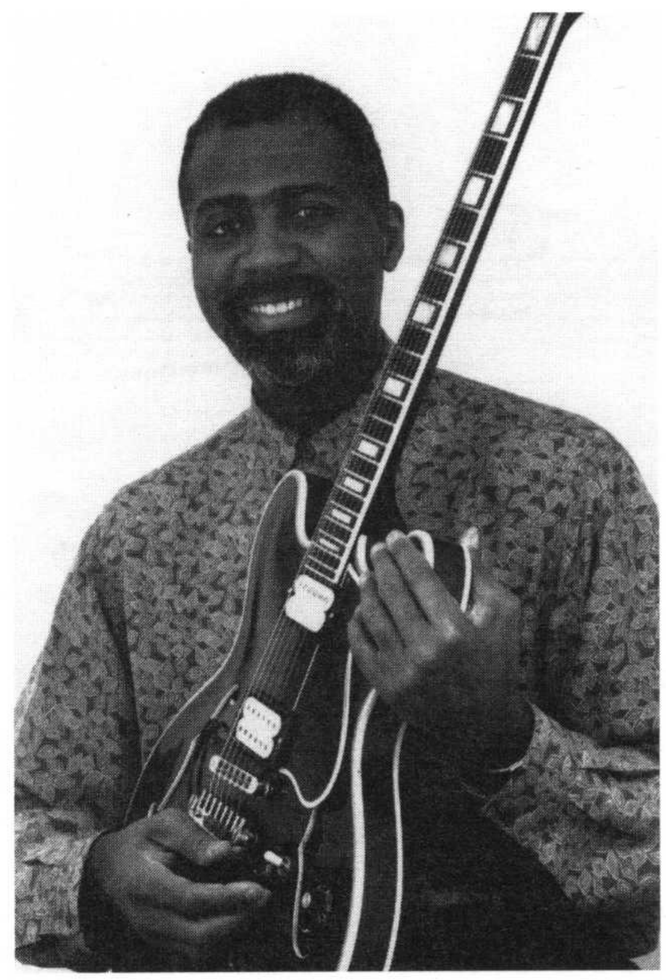
Final Thoughts

I hope that you find this book useful. I sincerely think that you will. I wrote it out of my care for music and for students of music, with whom I have worked for many years. The tone of the book is largely that of self-help. The reason for this is that the endeavour is an extremely personal path for every musician. Some find it extremely difficult to master this skill (I did), others do so with relative ease. After overcoming this, however, the experience is very similar for everyone: a greater understanding and respect for the world, a deeper love of music, heightened respect for musicians, inspiration, creativity and pride.

Many of the happiest times of my life have occurred about two weeks after mid-term exams, when the more diligent students in my classes begin to sense that they are undergoing a gentle transformation that will ultimately lead them to their dream of becoming musicians. Usually, by that time in the semester, a natural warmth has set in. We are friends. It isn't said outwardly, but it is felt.

It is well worth the effort, and *effort* it certainly is! Hang on in there.

Biography



Donovan Mixon, American composer and jazz guitarist, has performed with Alan Dawson, Billie Pierce, George Garzone, Eddie Henderson, Mineu Cinelu, Joe Ford, Bob Cranshaw, Steve Nelson, John Blake, Victor Jones and others. In Italy and across Europe, he actively performs as a leader in jazz clubs and festivals, including the Umbria Jazz Festival, as part of the annual Berklee College of Music jazz clinics.

His recording experiences include: *Philology;* a solo CD release, *Look Ma, No Hands!*; a trio recording with Lee Konitz entitled *Free With Lee*; and a composers' collective CD, *Quadri Phonie*.

Donovan's career as a composer has been punctuated by a performance of his composition, *Culmination*, by the Boston Orchestra and Chorale, and a jazz composition award from the National Endowment for the Arts.

His performing activities include backing such notables as Nancy Wilson, Diahann Carroll, Englebert Humperdinck, Phylicia Rashaad of The Cosby Show, Sammy Davis Jr. and Buddy Rich.

Mr. Mixon holds a Masters of Music degree from the Manhattan School of Music in jazz and commercial music and has taught for seven years on the faculty of Berklee College of Music in Boston, Massachusetts as Associate Professor of Ear Training.

He currently lives in Italy, where in addition to a busy schedule of composing, performing, private teaching and recording, he conducts Performance Ear Training clinics internationally for many modern schools of music, including Montclair State University, Montclair, New Jersey; Rutgers University, Newark, New Jersey; and L'Universita di Bologna D.A.M.S of Bologna, Italy.

E-mail: don@stnet.net

Web: http://www.stnet.net/don

advance music

"I'm pleased to endorse this book. Here is a method that approaches improvisation from an ear training perspective. It integrates the classical movable 'Do' system into a clearly defined concept for jazz improvisational study. The dictation exercises are clearly explained and demonstrated with the goal of developing an intuitive sense of pitch relationships within the context of tonality. I recommend this book to the serious instrumental student who wants to move from point 'A' to point 'B' in a logical progression of activities for the development of 'hearing' on the instrument." (Greg Badolato, Chair, Ear Training Department, Berklee College of Music)

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